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A CATALOGUE *and* REVIEW OF
PLAYS
FOR AMATEURS



LOYOLA UNIVERSITY PRESS
CHICAGO, ILLINOIS

A Catalogue and Review
of
PLAYS FOR AMATEURS

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Compiled and arranged
By CECILIA M. YOUNG

With a Foreword by
Daniel A. Lord, S. J.



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Special note: Prices subject to change, by the publishers.

N. B. This is not a complete catalogue of plays for amateurs; rather it is a suggested list, of plays which were possible for reviewing owing to the courtesies of the publishers.

FOREWORD

Many are the gray hairs that grace the head of a director of amateur dramas, many as the joys that thrill his heart. For, although the director love his work and finds in it an unending source of inspiration and recreation, there are moments when he feels that his life is not a happy one. He has to keep peace in a large and temperamental family; he has to be carpenter and painter and electrician and costumer; he must wield with equal skill a needle and a baton; he has to unite in his single person the tact of a trained diplomat with the patience of—shall I say Job, or an animal trainer? But most of all, he has to be able, at a moment's notice, to suit his cast and his audience and his occasion with just the right sort of play.

And there's the rub that leaves him with raw nerves and a ruffled soul. It isn't that the supply of plays is in anyway limited. Heaven knows, every third person in our fair land (and every second person in Europe, including the Scandinavians) seems to be writing plays. One suffers from the poverty of riches and from the excess of quantity over quality.

So the director is faced with a multitude of difficulties. If he be enlightened and in touch with the best advances of modern dramatic technique, he shrinks from the false convention, the tawdry emotionalism and absurd unnaturalness which characterized the plays of a less critical past. If he be decent himself and considerate of the feelings of others, he shrinks still more from the rotten morals and unsavory propaganda which has been piped through dramatic channels into our modern theatre. He can not ask his actors or his audience to accept "Hazel Kirke" or "The Still Alarm"; he is unwilling to ask sweet young women and clean-minded young men to sink their personalities into the fetid souls of "Hedda Gabler" or "The Master."

Yet he knows that somewhere there must be plays a-plenty—just such plays as his type of actors and audience demands. He knows that all plays do not offend either art or morals, for great art is essentially moral, and the drama cannot be an exception to the rule. Somewhere must be plays that embody wholesome plots and clean, inspiring characters in correct dramatic technique. He knows a number of such, no doubt, but by no means enough to fill his varied needs. There must be more if he could only find them. But he draws back hopelessly before the labor such a search involves. The simile of the needle in the haystack should be supplanted by the figure of the proper play in the library. One might find the needle; one shudders at the task of finding the play. So amateur directors have for years been longing for someone who would tell them just where to find the plays they want. If someone, they have sighed, would only act as intermediary between right-minded dramatists and right-minded directors!

Some one finally has done so, and that some one is the compiler of this catalogue. Miss Cecilia M. Young has realized from her own wide experi-

ence as director of amateur dramatics the harrowing task of finding plays that offend against neither ethics nor aesthetics. So with a fine courage she set herself to the labor of gathering together for the use of other sufferers from the drama-drought just that type of play.

From the start of her search I have watched her enthusiastic devotion with genuine admiration. The mere physical labor of plowing through so many lists, files of public libraries, and publishers' catalogues; the energy required to read literally thousands of plays; the constant correspondence with publishers and authors; the following of slight clues that might lead to some acceptable play in manuscript, would have crushed a less dauntless soul. But Miss Young's devotion to the cause of amateur dramatics kept her at the work in the face of infinite discouragement, and the resultant should merit the undying gratitude of dramatic directors.

The plays in this catalogue are, first of all, suited for presentation on the stage. Closet drama has been avoided and acting value kept well in sight. The plays listed have been tried, most of them many times, and have a record of successful production. The plays, as far as this is possible, are technically good. "Technically good" is, of course, a wide term and a very flexible one. Directors, themselves, will disagree on just what the words mean. But as far as this catalogue is concerned, it is enough that the obsolete, the antiquated, the patently false, the dramatically absurd, have been eliminated even where an excellent moral is inculcated. A good moral need not justify a bad play. Some of the plays listed, are, in the very nature of things, inferior to others. One does not ask of a melodrama that it adhere to the truth of life as closely as does a social drama. One does not demand of a farce that it be too rigid in its appreciation of character values or of the laws of probability. Yet Shakespeare has not been above a touch of melodrama, and Sheridan stooped from polite comedy to the improbabilities of farce.

But what is especially claimed for these listed plays is that they are fit for presentation by self-respecting actors before self-respecting audiences. All that savors of coarseness and vulgarity has been rigorously excluded. The utmost perfection of form has not been enough to condone rottenness of morals, nor teaching perversive of society. Clever dramatic technique no more excuses evil morality than correct evening clothes excuses a murderer. We have had quite enough of filth masking as farce, and propaganda against all that men hold sacred masking as social drama. Even if there should be a wide divergence among the users of this catalogue on just what constitutes morality, Miss Young has shown such admirable discernment and judgment, that though some might think she sinned by omission, no one can find fault with the plays she has included. Miss Young has not compiled a catalogue of Plays for Puritans. Here is a catalogue of Plays for the Pure-minded.

One word must be stressed in this little foreword: There is such a thing as honor among producers. To emphasize this often forgotten dictum let me present to your imagination a tearful little picture. A poor, strug-

gling young author sits in his wretchedly furnished room (you may make it a garret if it helps your fancy) writing far into the night the play that is to make his fame and fortune. At length it is finished and the publisher opens wide his arms to welcome this dramatic masterpiece. The author, weak with hunger, struggles back to his garret and sits down to await the stream of gold that will soon carry him on its tide through his wretched window and into the haunts of peace and plenty. But he waits, and he continues to wait. Is no one using his play? Oh, yes; dozens of people have produced it. Why, one company added three thousand dollars to a club building with just that one play. But not one word of thanks did he get for it, and far, far less of royalty. He knows of one director, who, on the verge of insanity, was saved in the nick of time by stumbling on his play. Yet, though the play saved him large doctor's fees, and bills for care at a sanitarium, not to mention the money he received for producing it, nary a cent did he transmit to the poor author, now slowly wasting away, in his attic up under the roof. At last the author dies, for even authors are human; and on his little wooden cross they scrawl: "He was a King of Words, but he died from Lack of Royalties."

There is, as I remarked in the beginning, such a thing as honor among producers. If a play is marked in this catalogue or in the book containing it as subject to royalty, remember the starving author! Remember, too, that this catalogue is designed for right-minded persons; and right-minded persons pay their just debts.

One feels as he studies this catalogue the immense help it will be to directors and the impulse it will give to the right sort of amateur dramatics. And service to the cause of amateur dramatics is something that merits unstinted applause. The wave of interest in amateur dramatics that is reaching its crest in this country is one of the healthiest signs of our artistic life. Good drama well presented means contact with fine minds in a most intimate way; it means living for a time, a richer emotional life; it means plumbing depths in one's soul that would otherwise lie unfathomed. It means, moreover, the pleasure of delightful companionship, of working with congenial spirits in a common artistic production. It means the most wholesome of recreations in the most wholesome environments.

If there has been one danger in the whole movement, one fact that has made it seem in the least suspicious to sensitive persons, it has been the type of play at times too prevalent. And Miss Young, through her catalogue, has done a fine piece of constructive work just where the danger lay. It never seems quite fair to condemn a thing unless one offers a substitute. In her catalogue, Miss Young does not condemn. She offers unlimited substitutes for the unsavory and unhealthy type of play that must in time destroy a movement which promises much for artistic life in America.

The Nativity of Our Lady, 1922.

A Catalogue of Plays for Amateurs

NOTE: It is recommended to facilitate rehearsals that each member of the cast be supplied with a copy of the play . . . "the complete play is by all means the best for amateurs. Even to study a role the complete version seems the best."—Clarence Stratton, in *Producing in Little Theatres*.

AMERICAN PLAYS (Featuring American History)

1. **Columbus.**—A drama in three acts, by Daniel Easter Doran, based on the history of Christopher Columbus. A fine work written partly in prose, partly in verse. Requires skilled acting; passages of fine emotion and lofty thought make the role of Columbus an exacting one, must have good elocution. Act II can be presented as a complete one-act play, containing all the elements necessary. A dramatic, well-constructed act. The characters in the entire play are excellently drawn, well contrasted. A large cast of male characters and only three principal female roles. Act one is the court of Ferdinand and Isabella; act two, on board the Santa Maria, at sea. Act three is the court scene once more. (Written especially for the 430th anniversary of the discovery of America—1492-1922.) Royalty. Has been produced with great success in the East. D. A. Doran.*

2. **The Capture of Ozah.**

Comedy.

One act.

Four characters.

Synopsis: Ozah, "Peace-maker of the Senecas," singing and weaving with her friend, "wants no love-songs" and laughs at Origia, who follows the song of her lover. Later, Atakea comes to her with wooing, which at first she refuses coquettishly,—she runs from him, but he chases and finally captures her.

Published by French. (See also under Indian.)

3. **The Arrow-Maker's Daughter.**—(Longfellow's Hiawatha.)

Adapted by Grace E. Smith and Gertrude Knevels.

About one hour.

Particularly recommended for school use. A number of pretty dances are introduced, all of which are fully described.

Published by French & Baker. \$1.35.

*Catholic Drama Guild, 1312 Massachusetts Ave., Washington, D. C.

4. **The Little Father of the Wilderness.**—Austin Strong and Lloyd Osborne.

One act—twenty minutes.

One of the most exquisite, soul-reaching little dramas ever presented. A French missionary is summoned to the court of Versailles, for what purpose he cannot guess, unless it is for some high ecclesiastical appointment, but he soon hears it is to decide a wager of a foolish king. Characters historic—Louis XIV, Chevalier de Frontenac, etc. A beautiful tribute is paid in the character of the little priest to all the early missionaries.

\$50 for each performance.

American Play Co., 42d St., New York City.

"Amid all the successes of a notably eventful week the littlest play turns out to be the pre-eminent contribution to the art of the stage. Pere Marlotte has taken his place in that corner of our hearts, where live Sergeant Gregory Brewster and other figures, in brief episodes, but appealing to something that is lasting and universal, the emotion of gentle play in the breast of mankind." James O'Donnell Bennett.

5. **Plays of the Pioneers.**—Constance D'Arey Mackay.

Six pageant plays.

5 to 18 principals and extras.

Contains good Indian plays.

Published by Harpers. \$1.00.

6. **The Pioneers** (in *More Short Plays*).—Mary McMillan.

15 male parts, including five Indian chiefs.

4 women. 5 children.

Besides this very fine play of early settlers and Indians, the book contains several good plays mentioned elsewhere in the catalogue.

Stewart & Kidd. \$2.50.

7. **In the Valley of the Mohawk.**

3 acts—7 scenes.

1½ hours.

Musical drama of Iroquois and Algonquin tribes, introducing Father Jogues.

Presentation Community, St. Michael's School, New York City.

\$1.00.

8. See catalogue of operettas for Indian customs, plays, etc., published by Birchard & Co., Columbus St., Boston, Mass.

9. **In Good Old Colony Times.**—Wm. Sayward, Jr.

9 male characters. 4 female characters.

Comedy.

Scene—early Massachusetts—1764.

Three acts.

French publication. 30 cents.

10. **Patriots.** See Patriot list. Washington is one of the characters.

COLONIAL PERIOD

11. **Mr. Washington Visits Castlewood.**—From *The Virginians*.—Thackeray.

Dramatized by Cecilia M. Young, 6242 Winthrop Ave., Chicago.

2 females.

10 males and extras.

Three acts—one hour.

12. **Love and Tea.**—A. P. See.

2 males.

6 females.

Comedy.

Scenery—A single interior, costumes of the period.

1½ hours.

Miss Boltwood joins a band of ladies who forswear tea until the war is over. Her niece, Betty, whose engagement she opposes, catches her in the act of secretly indulging and thus forces her consent. Fine colored comedy character. All the parts good.

Baker & Co. 30c.

13. **The Birthday Ball.**

A delightful little picture of Colonial life. Easy to perform, and especially adapted to the needs of schools, church and girls' clubs.

French. 30c.

14. **The Triumph at Plattsburg.**—In Quinn's *Representative American Plays*. E. P. Dutton.

Three acts.

6 principal male characters.

4 female characters.

Old-fashioned in treatment—produced in 1830.

15. **Nathan Hale.**—Clyde Fitch.

Four acts. Scenery—Four interiors and two exteriors. Plays a full evening.

15 males.

4 females.

Supernumeraries.

Costumes of the eighteenth century in America. Royalty, \$10.00.

Baker. 60c.

16. **Hamilton.**—M. P. Hamlin and G. Arliss. Four acts. Scenery—Three interiors. Plays a full evening.

11 males.

5 females.

Costumes of the period.

Royalty for amateurs, \$25.00.

Special royalty for schools, \$10.00.

Baker. 60c.

17. **The First Lady of the Land.**—C. F. Nirdlinger.

Four acts. Scenery—Three interiors. Plays full evening.

11 males.

8 females.

Supers.

Costumes, early American—time of James and Dolly Madison, the latter being the chief character.

Lines in first act need cutting, because of some vulgarity.

Royalty, \$25.00.

School performances, \$10.00.

Baker. 60c.

18. **The Minute Man.**—N. S. Messer.

Patriotic sketch. Prologue and three episodes.

13 girls.

Scenery—Three interiors. Plays 1½ hours.

Colonial and Civil War costumes.

Baker. 25c.

19. **A Noble Spy.**

A play for boys.

Six acts.

Chief characters are Washington, Clinton and Heath, Nathan Hale, Capt. William Hull; officers, citizens, soldiers, etc.

Penn Publishing Co. 25c.

20. **Dispatches for Washington.**—C. C. Mather.

One act—20 minutes. Scene—An easy interior.

3 males. 5 females.

Baker. 25c.

21. **Mistress Penelope.**—Thomas Littlefield Marble.

One act—time, thirty minutes; schoolroom scene in Pennsylvania.

4 males.

1 female character.

Quakeress school-teacher hides an American soldier pursued by British and confines his pursuer in the wood-box while the patriot escapes.

Penn. 25c.

22. Our Boys of 1776.—G. M. Baker.
Two acts. One scene, an old-fashioned kitchen.
Time, 1½ hours.
3 females.
8 males, including a negro and a Dutchman
(character parts).
Baker. 25c.

23. The Patriot Girls.—Lilian F. Chandler.
Two acts. Time, 1½ hours; scene, one interior.
6 females.
2 males, or it may be all females.
Costumes, modern and Colonial.

Penelope Winthrop of New York visits her ancestral home in Boston, arriving on the evening when the portraits of her ancestors step from the frames and enact the part they had taken in saving Boston from the British during the Revolution.
Penn. 25c.

24. The Patriot.—Thomas Littlefield Marble.
Two hours. Scenes—Interior and woodland.
Three acts.
6 males.
3 females.
Costumes, English and Colonial.
Penn. 25c.

25. The Doll That Saved an Army.—E. M. Wormwood.
Four scenes. 30 minutes. Scenery simple.
12 boys.
6 girls.
Baker. 25c.

26. Lexington.—E. J. Whisler.
4 acts. Time, 2½ hours. Scenes—2 interiors, 1 interior.
9 males.
4 females.
The plot clings closely to the story of Paul Revere, while entwined about it is a pretty love story.
Dennison. 25c.

27. The Girls of 1776.—D. A. Shoemaker.
Three acts. Scenes—Two interiors, two exteriors. Plays a full evening.
14 females.
Supernumeraries.
Penn. 35c.

28. Andre.—Wm. Dunlap.
Old-fashioned tragedy in five acts and quaint prologue. The characters: General Washington, McDonald, Seward, Bland, Melville, British officer, American officer, other officers, children, Andre, Mrs. Bland, Honoria, Andre's sweetheart. This play is interesting historically, as it is said to be the first drama acted in the U. S.

during Washington's life, in which he was made to appear on the stage of a theatre.

In "Representative Plays by American Dramatists," by Montrose J. Moses.
E. P. Dutton.

29. Dianthe's Desertion.—Helen P. Kane.
Serio-comedy in one act. Time, one hour.
Scene—Interior.
4 female characters.
The action takes place during the siege of Charleston in 1780.
Penn. 35c.

30. The Man Without a Country.—Edward Everett Hale, adapted by Miss Crimmins.
Prologue, three acts and an epilogue.
All male characters.
Costumes—Uniform of the American officer of today and of our Army and Navy in 1807.

1812-'14

31.—Sam Average.—Percy Mackaye.
3 males.
1 female.
One act.
An allegorical figure of Uncle Sam, speaking to the characters, gives a patriotic thrill.
In "Yankee Fantasies."—Henry Holt & Co.
Permission for playing must be obtained from the publishers.

CIVIL WAR

32. Allatoona.—Major-General Judson Kilpatrick.
20 males, 5 females.
Story of beginning of Civil War at West Point; splendid opportunity for double quartette or college glee club, singing West Point and old war songs of North and South.
French. 25c.

33. On a Kentucky Staircase.—Cecilia M. Young.
Dramatic sketch suitable for home-parlor theatricals. Story of the beginning of the Civil War in the South.
(See Home Theatricals.)

34. From Sumter to Appomattox.—E. C. Whalen.
Time, 2½ hours. Scenes—Interiors and a camp.
Four acts.
2 females.
6 males and squad of recruits.
Lieutenant Farnsworth as a spy plays a number of clever roles.
Denison. 25c.

35. "The Village Postmaster." A little play of the period of 1852, while not of historical value but full of local and period color: Comedy, 4 acts, by A. Ives and J. Eddy; 9 males, 6 females. The play opens in a little New Hampshire village on "general training day" or the military drill.

French. 30c.

36. **Shenandoah.**—Bronson Howard.

Four acts.

15 males.

7 females.

The "big act" of the play is when Sheridan rides across the stage on his black horse and turns back the retreating Union Army.

In Quinn's Representative Plays.

37. **Brother Against Brother.**—B. F. Moore.

Five acts. Plays a full evening. Scenery—Simple.

9 males.

2 females.

Two strong leading parts, Irish comedy and a strong heavy part; all other parts effective.

Baker. 25c.

38. **A Fighting Chance.**—See Girls' Plays.

39. **A Virginia Heroine.**—S. G. McGlone.
See Girls' Plays.

The Raiders.—Thomas Littlefield Marble.

Four acts. Time of playing, 2 hours. Scenes—One exterior and three easy interiors.

9 males.

4 females.

Founded on Morgan's famous raid into Indiana. The author has purposely refrained from any appeal to sectional feeling.

Penn.

40. **Confederates.**

One act.

4 males.

1 female.

A young lieutenant, who is in love with the girl, is found to be a spy. When his chum, who is also in love with the girl, finds out that she loves the lieutenant and not him, he takes the other man's place and goes out to be shot in his stead.

French.

41. **The Littlest Rebel.**

Four acts.

16 males.

3 females.

The heroine is Miss Virginia Cary, "seven years old, but going on eight"; also two strong men's parts.

French. 50c.

42. **The Weeping Willows.**—B. F. Moore.

Three acts. Three scenes—Two exteriors and an interior.

9 males.

4 females.

The "secret service" is introduced in the action. The battle of wits between Captain Belmont and Captain Preston compelling the keenest interest. Plays a full evening.

Baker.

43. **The Double Peril.**—G. Patten.

Comedy in three acts. Plays a full evening. Scenery—A single easy interior.

4 males.

2 females.

Good play for a small cast; all the parts good. Royalty, \$5.00.

Baker. 35c.

44. **Polly of Pogue's Run.**

Polly is brought up before the enemy to tell what she knows. Her grit, is the story of the play.

Stewart & Kidd.

45. **Sylvia's Soldier.**—G. M. Baker.

Two acts. Scene—An interior. Time, 1 hour. 3 males.

2 females.

Baker. 25c.

46. **Fighting for Freedom.**—A. E. Wills.

Four acts. Plays a full evening. Scenery—An exterior and an interior.

8 males.

4 females.

Highly recommended as strong Civil War drama.

Baker. 35c.

47. **Held by the Enemy.**—William Gillette.

Five acts. Four interior scenes. Two hours. 14 males and supers.

3 females.

Strong play, laid in the Old South during the occupation of the Federal Army. Thrilling incidents of love and war. The scene of the trial is a most effective one.

French. 50c.

48. **Enlisted for the War.**—G. M. Baker.

Three acts. Two interior scenes. Time, two hours.

7 males—one negro comedy character.

3 females.

Opportunity for introducing awkward squad drill, negro songs and specialties, as well as war songs.

Baker. 25c.

49. The Spy of Gettysburg.—C. Townsend.
Four acts. Two hours. Scenery—Two interiors.

8 males—one a good comic negro part.

3 females.

Baker. 25c.

50. After Taps.—R. E. Baker and G. M. Baker.

Three acts. Time, 2 hours. Scenery—An interior and a camp scene.

7 males. 3 females.

Irish and negro comedy parts and a good sou-brette; songs and games of the camp can be introduced.

Baker. 25c.

51...Two Little Rebels.—Elsie West.

12 girls—2 colored character parts.

Good chance for Southern accent and quaint costuming; suitable for Decoration Day, Fourth of July or other patriotic entertainment.

French. 25c.

52. Barbara Freitchie, the Frederick Girl.—Clyde Fitch.

4 acts, 5 scenes.

13 males. 8 females.

A picturesque drama, centering around the love of Barbara, a Southern girl, for a Yankee officer, ending with the shooting of Barbara by her demented Southern lover when she waves the American flag from her balcony.

French. 75c.

53. Secret Service.—William Gillette.

Four acts. Two scenes—Drawing-room and telegraph office.

24 male parts, including messenger and soldiers.

5 female parts.

A splendid picture of the South during the war—the scene laid in Richmond, Va.—thrilling and full of romance. Lewis Dumont, alias Thorne, the part created by Gillette, requires a skilled actor.

Royalty for amateur production quoted on application to the publishers.

French. 60c.

54. Between Two Foes.—Forbes Heermans.

Four acts. Time, 2¼ hours.

17 males.

2 females—and a number of non-speaking parts. Five parts may be doubled.

Penn. 35c.

55. In the Line of Duty.—Edward Bateman Morris.

Comedy. Two acts. Time, 1 hour. Scene—A simple interior.

4 males, 2 females.

Penn. 25c.

56. Her Friend the Enemy.—Harry Van Demark.

Four acts. Time, 2½ hours. Two simple scenes, one interior, one exterior.

6 males and supers.

4 females.

Penn. 25c.

57.—The Clod.—One act, by Lewis Beach.

6 men.

1 woman.

Scene—During the war, when an ignorant woman does a great thing for a Northern soldier out of a feeling of humanitarianism.

Washington Square Play Co.

Published by, Doubleday Page, Garden City, New York.

58. The Hostage, or Along the Potomac.—Thomas Nelson Page.

One act.

4 men—colored part.

2 women.

Scene—Exterior of old Colonial house—last year of Civil War.

Metropolitan Magazine.

59. The Crisis.—Winston Churchill.

Four acts.

18 males.

8 females.

A splendid drama of Civil War days.

American Play Co.

60. Down in Dixie.—Charles Townsend.

Four acts; 2¼ hours. Scenes—Two interiors—house and Libby Prison, and one exterior—lawn.

8 males.

4 females.

Dennison.

61. The Warrens of Virginia.—American Play Co.

18 males.

11 females.

A very delightful play of the Civil War—picturesque, full of splendid characterization.

62. The Midnight Charge.

See Grand Army dramas at end of Patriotic list.

French. 15c.

63. The Confederate Spy.

Five acts.

8 males.

3 females.

French. 15c.

64. **At the Picket Line.**

Military drama, 5 acts, by J. Adams; 10 males, 3 females. Scenery—Not difficult. Provides an excellent battle scene and a camp scene. Silvy, soubrette, a part of opportunity. Plays 2¼ hours.

The thread of Destiny.—See under Virginia in following list.

RECONSTRUCTION

65. **The Day That Lincoln Died.**—P. Warren and W. Hutchins.

Plays 30 minutes. Scene—An easy exterior. One act.
5 males.
2 females.

A piece in which the Lincoln spirit is movingly embodied. A splendid little play.

Baker. 25c.

66. **Comrades.**—A. E. Baker.

Baker.

67. **The Copperhead.**—A. E. Thomas.

10 males, and extras for stragglers in an army.
8 females.

Great play, also embodying Lincoln spirit in a vivid, splendid way.

American Play Co.

68. **Gettysburg.**—Percy Mackaye.

1 male.

1 child.

The old man "lives over" the battles. Excellent for Memorial Day.

In "Yankee Fantasies."—Duffield.

America in the days of 1870. See Captain Jinks—Drama list.)

DAYS OF CUSTER—1875

69. **On the Little Big Horn.**—Charles Ulrich.

Western comedy-drama in 4 acts.

Time, 2½ hours. Scenes—Two interiors, one exterior.

Major Ludlow, on Indian Service, exposes Carleton, a card sharp. The latter causes an uprising of the Sioux, and fixes the crime on Ludlow, who is court-martialed and sentenced to death after bravely repelling an Indian attack in a cabin. Beryl intercedes with the President and obtains a reprieve. Carleton, about to be unmasked, tries to kill Ludlow, and is himself killed by Rose.

Dennison.

SPANISH-AMERICAN WAR

70. **The Scout of the Phillipines.**—Frank Du-mont.

Three acts. Time, 2 hours. Scenery—Easy.

11 males.

3 females.

A treacherous Spaniard, under the name of Biglow, pretends friendship for Americans and secretly betrays them. He also kidnaps Grace, an American girl. Charles Crawford, the scout, rescues her, and leads the Americans to the defeat of the Malays.

Penn. 35c.

71. **In the Trenches.**—A Seaman.

3 acts. Plays a full evening. Scenery—Easy.

8 males.

3 females.

Melodrama, full of powerful situations and humorous incidents; Hebrew, Irish and negro comedy roles.

Baker. 25c.

72. **The Starry Flag.**—George V. May.

Melodrama in three acts. Time 1½ hours.

Scenes—ordinary interiors and one easy out-door scene.

7 males—and soldiers.

4 females.

A young American officer finds in Cuba a girl, Juanita, who proves to be the long-lost sister of his fiancée. An enemy uses his friendliness for Juanita to do him an injury. In the end the young officer and the American arms triumph.

Penn. 35c.

73. **Under the Flag.**—See Boy's Plays—French publication.

WORLD WAR

74. **The Air-Spy.**—M. Scott.

Three acts—1½ hours. Scenery—A single interior.

12 males. 4 females.

Inspector Steele, of the Secret Service, sets his wits against those of German emissaries in their plot against Doctor Treadwell's airship, a valuable war invention, and baffles them after an exciting pursuit.

Royalty, \$10 for first performance; \$5 for each succeeding performance.

Baker. 35c.

75. **Under Fire.**—Roi Cooper Mergrue.

Three acts, 2¼ hours. Scenes—Three interior and one exterior.

28 males.

4 females.

The play begins in a peaceful home in London, that of a member of the British admiralty, on

the eve of the outbreak of the struggle. Ethel Willoughby, governess to the daughter of Sir George Wagstaff, and Henry Streetman have been secretly married. He is using her to learn British secrets from Sir George. She thinks he is a French secret agent, and with the promise he will make known their marriage, Streetman induces her to secure information regarding the English fleet. Soon friends arrive, among them Captain Redmond of the Irish Guards. The news that war is probable has brought him home. Redmond and Ethel have been sweethearts, and when they are left alone he proposes to her, only to learn that she is already married. She also learns that her husband is really named Strassman, that he is in the German service, and has a wife in Germany. She plans to fool her "husband" and at the same time help England. From this the plot develops to an interesting climax. Strassman is killed and love triumphs.

French. 50c.

76. For Freedom.—Irene Jean Crandall.

One act, 25 minutes. One interior.

1 male.

3 females

A patriotic play of the early days of the war, of a young woman who does not want her husband to enlist, and how she is converted. Contains an impassioned plea for Polish freedom.

French. —

77. Hitty's Service Flag.—G. R. Bridgham.

Two acts, 1¼ hours. Scenery—An interior.

11 females.

Hitty, a patriotic spinster, quite alone in the world, hangs up a service flag in her window without right, and opens a tea-room for the benefit of the Red Cross.

Dennison. 25c.

78. The Submarine Shell.—M. Scott.

Four acts, 2 hours. Scenery—Two interiors.

7 males.

4 females.

Inspector Malcom Steele, of the U. S. secret service, devotes himself to unraveling the German plots that surround Professor Middlebrook's submarine shell that is to bring the downfall of the Hun.

Baker. 35c.

79. The Call of the Colors.—Lindsey Barbee.

Two acts; time, 1½ hours. Scenery—Two easy interiors.

Military enthusiasm, mysterious intrigue and a wartime love story. French peasant girl a good part.

Dennison.

80. The Man Who Went.—W. A. Tremayne.

Four acts. Scenery—One interior and one exterior. Plays a full evening.

7 males.

3 females.

A stirring and effective play.

Jack Thornton, a king's messenger, entrusted with important state papers for delivery in Vienna, is robbed of them through his attachment to a lady in the Austrian secret service, and his career jeopardized; but by the cleverness and daring of Dick Kent, of the English secret service, who is in love with his sister, Evelyn, the plot is frustrated in a series of thrilling scenes and all ends well.

Baker. 35c.

Royalty, \$10 for first performance; \$5 for each succeeding one.

81. Three Faces East.—See drama list of American Play Co. in this catalogue.

A stirring play. Recent stage success.

82. Over Here.—W. B. Hare.

Three acts. Two easy scenes—a village square and a plain room.

7 males.

6 females.

The teachings of the patriotic Miss Em Finch of River Landing, Mo., tend to change the character of Dan Monihan, jail bird, water rat, enemy of society, from a German spy to an American lad willing to die for his country.

Royalty, \$10.

Baker. 35c.

83. The Honor of the Stars and Stripes.—Marion Short.

Four acts. Three simple interior scenes. Plays 2¼ hours.

5 males.

9 females.

Hyphenated Americans learn true American patriotism through dramatic vicissitudes.

French.

84. For the Old Flag.—Arthur Lewis Tubbs.

Three acts—time, two hours; one interior scene.

5 males.

5 females.

Tom Randall, unjustly convicted of theft, comes back from prison determined to expose his brother, Phil, the real criminal. But Phil is in khaki, and for the sake of the flag, his mother and a girl, Tom yields and lets Phil go to France. When Phil is killed Tom's name is cleared, and he enlists to take his brother's place under the flag, with the promise that the girl will be waiting for his return.

Penn. 35c.

CALIFORNIA

85. **Her Service Flag.**—Helen Sherman Griffith.

One act—time, 45 minutes. Scene—Interior.
4 females.
Penn. 25c.

86. **A Gunner in the Navy.**—Frank Dumont.
Melodrama in three acts—time, 2½ hours;
easy interiors and street scenes.

12 male—several parts may be doubled.
4 females.

A story of love and intrigue.
Penn. 35c.

87. **With the Stars and Stripes in France.**—
Frank Dumont.

Three acts—two hours; scenes, one exterior,
two interiors.

8 males.
3 females.

Exciting scenes, including a German attack
on a hospital, strong love interest.
Penn. 35c.

88. **Inside the Lines.**—See drama list of The
American Play Co. in this catalogue.
Fine, thrilling play.

89. **Out There.**—J. Hartley Manners.

"The drama of a soul that found itself in
wartime service." The hospital scene is an
excellent piece for a skilled cast and could be
used effectively as a one-act production. Ar-
rangements for producing with publisher.

Dodd, Mead & Co. \$1.25.

For further list of American history plays
see "Patriotic."

AMERICAN IN LOCALE

Native American plays appropriate for cer-
tain localities; suitable for community and
civic celebrations, etc.

ARIZONA*

90. **An Arizona Cowboy.**—Sheldon Palmer.
Comedy-drama. Four acts; time, 2¼ hours.
Scenes—One interior, one exterior.

7 males.
5 females.

Strong parts for leading man, Indian chief,
juvenile man, heavy and "bad man" and two
comedy creations, Hezekiah Bugg, the biggest
liar in Arizona, and Yow Kee, a Chinaman.

Dennison.

91. **The Pet of Parson's Ranch.**—W. F.
Felch.

Comedy drama in five acts—time, 2 hours;
scenes, interior western hotel; exterior moun-
tains.

9 males.
2 females.

Leading man a stage driver of gold-hunting
days. Villain, a gambler and a road agent.
Pet, the heroine, a California girl of the days
before the railroad came, the days of the '49ers.
Dennison. 15c.

92. **The Cat and the Cherub.**—A play of
Chinatown, San Francisco. See under "One-
act plays." See**.

COLORADO

93. **Lone Tree Mine.**—David Hill.

Prologue and four acts—time, three hours;
scenery specially arranged for amateurs—cos-
tumes modern.

10 males.
3 females.

The play opens with the kidnaping of a little
girl in the East, who is taken to a mining camp
in Colorado and entrusted to the care of a
kind hearted Scotch miner.

At a very crucial moment in the third
act a tree is struck by lightning. This can be
made very effective with a simple mechanical
device explained in the play.

Penn. 35c.

94. **A Man from Denver.**—Frank H. Ber-
nard.

Comedy drama in three acts—2¼ hours;
three easy interior scenes.

8 males.
2 females.

Jack Manley is accused of theft, convicted,
and sent to prison. How he escapes and frus-
trates Clare's villainy, his name being cleared
on the evidence of Jimmy Blake, the office boy,
is unfolded in the action of the play. There
are good parts for the hero, villain, leading
lady, ingenue, and old man, while Jimmy Blake
is a very good part.

French. —

*See addenda.

**See addenda.

DAKOTA

95. **The Town Marshall.**—Charles Ulrich.
Four acts—2½ hours. Scenery—Two interiors, one exterior.
6 males.
3 females.
A comedy-drama of a South Dakota town. A strong heart story dealing with some pioneer conditions.
Dennison. 25c.

96. **In the Shadow of the Rockies.**—Frank H. Bernard.
Three acts. Scenery—One interior, one exterior. Plays a full evening.
8 males.
3 females.
The scene is laid near Deadwood, Dakota, and the cast includes the typical "Fortyniner," the stage driver, the western judge, the tenderfoot, the typical Western "bad man," the new school teacher, the soubrette, etc.
French. 25c.

MONTANA

97. **The Honor of a Cowboy.**—Charles Ulrich.
Comedy-drama. Four acts—2½ hours. Scenes—two exteriors, one interior, easy to set.
13 males.
4 females.
A drama of Montana in 1875, the days of the rough-riders. The scene in the Red Light saloon is the regulation Western "thriller," with cowboys and "bad men" drinking at the bar. Cut last page; very crude.
Denison.

NEVADA

98. **Nevada or the Lost Mine.**—G. M. Baker.
Three acts.
8 males.
3 females.
Scenes—Inside and outside miner's cabin in Nevada. Rough frontier costumes.
Baker. —

99. **The Three of Us.**—Rachel Crothers.
Three acts. Two interior scenes. Plays 2½ hours. Costumes modern.
7 males.
3 females.
See under Drama list.

TEXAS

100. **Somewhere in Texas.**—Harry Van Demark.
Melodrama. Three acts—time, 2½ hours. Scenes—One exterior, two interior.
10 males.
5 females.
Penn. 35c.

101. **The Girl from "L" Triangle Ranch.**—Frank Dumont.
Texas border drama. Three acts—time, 2¾ hours.
10 males. 4 females.
Supernumeraries.
Scenes not difficult for amateurs. Costumes picturesque, cowboys and girls, Indians.
Penn. 35c.

102. **A Texas Ranger.**—Harry Van Demark.
Three acts—time, 2½ hours. Scenes—One exterior, one easy interior.
7 males. 4 females.
Billy Driscoll, a Texas Ranger, comes to Guacho, on the Texas border, disguised as a ranchman in order to capture a band of "rustlers."
Typical wild west characters—the villain, Pepita, the Mexican girl, Tess, the daughter of the wealthy ranch-owner.
Penn. 35c.

103. **The Texan.**—Harry Van Demark.
Melodrama in four acts—time, 2½ hours. Scenes—Three easy interiors, one exterior.
9 males.
4 females.
Supers.
A good play for amateurs who like the western setting, ranch life, U. S. uniform and a few Indians.
Penn. 35c.

104. **The Man from Texas.**—B. F. Moore.
Farce in one act—25 minutes; scenery simple.
2 males. 2 females.
An easy and amusing farce for young people. The "Texas desperado" is a good part.
Baker.

NEW MEXICO

105. **For the Love of Johnny.**—Harry Hamilton.
Three acts—2½ hours. Scenes—One interior, one exterior.
6 males.
3 females.
The character of the priest, Father Ryan, is very appealing and well written. Several other good parts. Royalty, \$10 for amateurs.
Locale—New Mexico.
Denison. 50c.

WESTERN PLAYS

106. **Triss or Beyond the Rockies.**—J. Adams.
Four acts. Scenery—Three interiors, one exterior. Plays a full evening.

8 males.

4 females.

The cast contains four low comedy and character parts. T'riss is a "rough soubrette."

Baker. 25c.

107. **Out West.**—J. Adams.
Melodrama in four acts. Scenery varied. Plays a full evening.

9 males.

5 females.

Strong lead, heavy and character parts. Ray, the heroine, a dashing soubrette, Irish and Yankee comedy.

Baker. 25c.

108. **Faro Nell.**—W. Steell.
Sketch in one act—20 minutes. Scenery—A picturesque interior.

6 males.

1 female.

Costumes, Mexican and frontier.

A serious Western play, but exceedingly humorous, played in a burlesque key.

Baker. 25c.

109. **The Mountain Waif.**—C. Townsend.
Four acts—two hours, twenty minutes. Scenery—Two interiors, one exterior.

9 males.

3 females.

A typical Western play, containing an abundance of character parts.

Baker. 25c.

110. **On the Little Big Horn.**—See American History Plays.

111. **Little Buckshot.**—Charles Townsend.
Melodrama in three acts—time 2¼ hours. Scenes—Two interiors, one exterior. May be played on any stage without special scenery.

Characters: Danny Mack, scout, known as Little Buckshot; Mr. Brown, a Mormon; Simon Slade, one of the "destroying angels"; Hon. Ira Barton, a Bostonian; Juniper Weed, an inventor; Patriek Phelan, handy man; Zeb. Tucker, a driver; Elsie Barton; Kit, her sister, Nora, a servant; Wild Flower, an Indian girl.

7 males.

4 females.

Denison.

WYOMING

112. **The Girl from Upper Seven.**—G. R. Bridgham.

Comedy in three acts—plays two hours. Scenes—An easy interior.

10 males.

11 females.

The building of the W. R. & C. R. R. across a corner of lower 7 Ranch brings about a state of war between the contractor's party and the ranchmen at a time when McShane, the head of the former's forces, is ill and incapable. His daughter, Genie, takes charge and by dint of sheer feminine pluck and resourcefulness saves the situation. A good Indian girl part and a large cast of ladies with "opportunity for pretty dressing."

Baker. 35c.

113. **The Ranchman.**—Harry Van Demark.
Melodrama in four acts—time, 2½ hours. Scenes—Easy interiors and two simple exteriors.

9 males.

4 females.

Supers.

A typical cowboy play.

Penn. 35c.

114. **Lucky Gulch.**—Charles S. Bird.
Three acts—two easy interior scenes. 7 males—two doubles, if desired. 4 females. A western drama with an Eastern prologue. A story of love and gold seeking. French.

115. **Little Trump.**—A. L. Fisher.
Three acts—scenery varied but easy. Plays a full evening.

7 males.

4 females.

A typical Western drama with a soubrette lead—two heavy characters, one a Mexican; comedy parts and character bits.

Baker. 25c.

PLAYS OF THE "OLD SOUTH"

116. **Old Days in Dixie.**—Walter Ben Hare.
Comedy-drama in three acts—plays 2¼ hours; scene, a single interior.

5 males.

8 females.

A strong play with a genuine Southern atmosphere written wholly from the Southern point of view. Royalty, \$10 for the first performance; \$5 for each subsequent one.

Baker. 35c.

117. Shadows.—Mary Moncreur Parker.

One act—35 minutes; interior scene.

3 males.

4 females.

Play of the South today and a dream of the past. Good leading part and philosophical old mammy, good character part.

Denison. 25c.

118. Alabama.—A. E. Thomas.

*See list of American Play Co. in this catalogue.

FLORIDA

119. The Fantasy of Youth.—Constance Mackay.

A fantasy written on the theme of Ponce de Leon, who is one of the characters, and his discovery of the Fountain of Youth in Florida.

In "Plays of the Pioneer," Henry Holt.

GEORGIA

120. A Fan and Two Candlesticks.—Mary McMillan.

Costume play, Colonial times—one act, 20 to 30 minutes. Scene, interior.

2 males.

1 female.

Written in rhymed couplets (of the Georgian period but suitable in a program of early days in Georgia.)

In "Short Plays." (Stewart, Kidd & Co.) Also published in separate form (see One Act).

KENTUCKY

121. The Daniel Boone Pageant.—Clifton Lisle.

An entertainment in five scenes. Time, one hour and forty-five minutes.

Scenes, exterior; costumes historical; descriptions given for making in the play.

9 males.

1 female.

Supers.

The scenes show the great American pioneer, Daniel Boone, as a boy, then later on the way to Kentucky, trapping in the woods, fighting the Indians, and then making a treaty with them, building Boonesborough, raising the new American flag, etc.

Penn. 25c.

122. The Night Riders.—Frank Dumont.

Melodrama in three acts—two hours and forty-five minutes—scenery arranged for amateurs—costumes easy.

12 males.

5 females.

Character parts include a Hebrew, eccentric Yankee, colored politician, humorous old maid, and minor darkey characters.

Penn. 25c.

On a Kentucky Stair Case.—Cecilia M. Young.

An episode in one act to be acted on any staircase. Time, 20 minutes.

3 males.

3 females.

Period, 1862—Bowling Green, Ky.

See Home Dramas in this catalogue.

123. In Old Kentucky.—See lists of plays of American Play Co., in this catalogue.

124. A Kentucky Belle.—T. Bell Chambers.

Southern Comedy in three acts. Time, 2 hours. One scene, an easy interior. Modern costumes.

8 males.

7 females.

Some minor parts, a few words each.

Ends with everybody happy, singing "My Old Kentucky Home."

Penn. 35c.

LOUISIANA

125. Madretta.

A play of the people. Tale of a sad couple in a Louisiana bayou, whose ill assorted love was ended melodramatically by a flood.

One act.

2 males.

1 female.

126. Addio.

A play of the people. An organ grinder comes seeking the girl of his heart who flaunts him, with nose in the air, amid her city surroundings and friends, and, broken hearted, he goes away without speaking, his organ playing L'addio in the distance.

Stark Young, in Three Plays. Stewart & Kidd, Cincinnati, Ohio. \$1.35.

127. Danse Calinda.

A Creole study, with old New Orleans setting. See Pantomime list.

128. Miss Nelly of N'Orleans.

See list of drama for advanced amateurs under American Play Co. publications.

*Addenda.

MARYLAND

Barbara Fretchie. *The Girl of Frederick Town.*

See Drama list—advanced amateurs—French publication.

MISSISSIPPI

129. *The Gentleman From Mississippi.*—American Play Co., New York.

MISSOURI

130. *The Crisis.*

Story of old St. Louis during the Civil War; founded on W. Churchill's novel.

American Play Co., New York.

131. *In Missouri*—A. E. Thomas.

Nat Goodwin's great role: Jim Radburn, the sheriff.

French & Co. 50c.

132. *Along the Missouri.*—Harry Van Demark.

A rural western melodrama in 4 acts.

6 males.

3 females.

Three hours, 2 interiors, 2 exteriors.

The part of John Watson, a rising young lawyer and candidate for the legislature, offers excellent opportunities, and Virginia, his sweetheart, whose father is opposed to John politically, is a strong part.

Penn & Co. 35c.

CAROLINA*

133. *Dianthe's Desertion.*—Helen Kane.

One act.

4 females.

Interior, colonial costumes—during seige of Charleston, 1780.

Penn & Co. 25c.

TENNESSEE

134. *On Vengeance Height.*—Allan Davis.

One act—plays 30 minutes; cabin interior; modern mountaineer costumes.

2 males.

2 females.

A character play laid in the mountains of Tennessee, a wild atmosphere pervading the action.

30c.

135. *A Cabin Courtship.*—Irene Jean Crandall.

Three acts. Time, 2 hours; scene, 1 interior. 5 males.

4 females.

The action takes place in a remote cabin in the mountains of Tennessee. The cast is well balanced; the characters are good; the story is dramatic, in an unusual setting.

Dennison. 35c.

136. *The Moonshiner's Daughter.*—B. F. Moore.

Three acts, 1¼ hours; scenery easy.

5 males.

3 females.

An easy melodrama suited for young people.

Baker. 35c.

137.—*Moonshine.* Arthur Hopkins.

One act—plays 40 minutes, 1 interior.

2 males.

A revenue officer introduces himself into the very midst of a dangerous band of moonshiners and beats them at their own game. A good play for older boys and young men.

French. 35c.

VIRGINIA

Held by the Enemy.

Scene laid in Richmond, Va.

See list of American history plays—Civil War period.

Secret Service.

Scene laid in Richmond, Va.

See list of American history plays—Civil War period.

138. *A Virginia Heroine.*—S. G. McGlone.

Comedy, 3 acts, 1 hour and 45 minutes; scenery, easy.

11 females.

Irish and Negro comedy parts, and two character parts; most of the characters young. Suitable for schools.

Baker. 35c.

139. *The Thread of Destiny.*—Lindsey.

Comedy-drama of the Civil War in three acts. Time, 2½ hours. Scenes, one interior, two exteriors.

9 males.

16 females.

Characters—Jack Bailey of the U. S. Army; Beverly Montgomery, a Confederate scout; Colonel Montgomery, a gentleman of the old school, etc.

Dennison.

*Addenda.

KANSAS

140. **A Prairie Rose.**—Edith F. A. U. Painton.
Four acts, 2½ hours. Scenes, one exterior,
three interior.

A comedy-drama of the Kansas prairies.

7 males.

4 females.

Dennison. 25c.

141. **The Kansas Immigrants.**—T. S. Denison.
Hilarious farce—two scenes; time, 20 minutes;
scene, interior of a shanty in Kansas.

5 males.

2 females.

Contains two dinky "Exodusters," early
settler and wife, cowboy (to make up as an In-
dian), and a Boston swell. An old favorite.

Dennison. 15c.

SOUTH-WEST

142. **An Old Sweetheart of Mine.**—Owen
Davis.

Comedy-drama, four acts; time, 2½ hours;
scenes, one interior, one exterior.

8 males.

4 females.

The color and romance of ranch life form a
background for a dramatic love story. The
comedy element is supplied by two cowboy types.

French. 30c.

"DOWN EAST" LOCALE

143. **Among the Breakers.**—G. and M. Baker.
Two acts; time, 1 hour 40 minutes. One scene,
interior of light-keeper's house.

6 males.

4 females.

Old man, Irish and Negro males; soubrette and
Irish character for ladies.

Baker. 25c.

144. **An Old Fashioned Mother.**—Walter Ben
Hare.

Three acts; time, 2¼ hours; one scene, a sit-
ting-room.

6 males.

6 females.

Also a village choir or quartette, and a group
of silent villagers.

Rural New England atmosphere.

Dennison. 25c.

145. **Captain Kidd, Jr.**—See Drama list.
Several scenes in a Cape Cod village.

VERMONT

146. **Chums.**—By the author of *Class Day*.
College farce; one act; scenery and costumes
easy.

3 males.

2 females.

Vermont rustic characters.

Baker. 25c.

147. **A White-Mountain Boy.**—Charles Town-
send.

Melodrama; five acts; time, 2 hours and 20
minutes; one exterior, three interiors.

7 males.

4 females.

3 supers.

A country lad saves the life of a banker's
daughter, which results in their betrothal. A
scoundrelly clerk has the banker in his power,
but the White Mountain boy finds a way to
checkmate his schemes.

Penn. 35c.

NEW HAMPSHIRE

148. **The Old New Hampshire Home.**—Frank
Dumont.

Three acts; 2 hours and 30 minutes; two ex-
terior scenes; one interior; all easy.

7 males.

4 females.

A rural drama of "The Old Homestead" and
"Way Down East" type.

Penn. 35c.

149. **New Hampshire Gold.**—K. E. Rand.

Three acts; time, 2 hours; scenery easy.

8 males.

6 females.

Melodramatic interest, though the general at-
mosphere is domestic.

Baker. 25c.

MAINE

150. **Down in Maine.**—C. Townsend.

Four acts; plays a full evening; scenery easy.

8 males.

4 females.

Contrasts two brothers, one a rich city man,
the other a contented farmer.

Baker. 25c.

CONNECTICUT

151. **At Yale.**—See College plays in this cata-
logue.

MASSACHUSETTS

The Courtship of Miles Standish.—See list of American Historical plays.
French.

152. **In Good Old Colony Times.**
9 males.
4 females.
Scenes laid in Sudbury, Mass.—1764.
French.

Lexington.—See list of American history plays in this catalogue.*

RHODE ISLAND

153. **Stop Thief.**
Scene laid in Providence.
See Drama list.
French publication.

PENNSYLVANIA

Mistress Penelope.
One act—a schoolroom scene in Pennsylvania.
Costumes of the Revolutionary period.
4 males.
1 female.
See American history list.
Penn. 25c.

154. **The Lady From Philadelphia.**—Helen Hoyt Sherman.
Farce in one act. Scene, a dining-room; time, 40 minutes. Costumes, modern.
3 males.
5 females.
Janet Osborn, who can cook, volunteers to cook a dinner at which she was to have been a guest. Lieut. John Hopeton, who has counted on proposing to her at the dinner, helps her to prepare it, and finally wins her.
Penn. 25c.

155. **Tilly.**—See Drama list.
A story of a Mennonite settlement in Pennsylvania—very quaint and delightful.
American Play Co.
See Colonial and Revolutionary lists in American Drama.

WASHINGTON

156. **The First Lady of the Land.**—C. F. Nirdlinger.
See Drama for advanced Amateurs in this catalogue.
Baker publication.

157. **The Man From Nevada.**—Chas. Ulrich.
Comedy-drama; four acts; time, 2½ hours; scenes, easy interiors.
9 males.
5 females.

A page from Congressional and society life in which the intrigues of an international scoundrel are defeated by an efficient western American.
Scene laid in Washington.

Dennison. 25c.

158. **The Little Grey Lady.**—See drama list for advanced amateurs in this catalogue.

NEW YORK

159. **The Headless Horseman.**—Arranged by C. S. Griffin.

Based on Irving's "Legend of Sleepy Hollow." Takes half an hour. Costumes and scenery very simple.

Penn. 25c.

160. **The Valley of the Mohawk.**—See American history list.

Iroquois and Algonquin tribes—Dutch settlers—priests and soldiers; Father Jogues, etc.

Three acts, seven scenes. By a member of Presentation Order—St. Michael's—New York.

161. **Rip Van Winkle.**—From Washington Irving's drama.

Two acts.

8 males.

4 females.

French. 30c.

162. **Yat-Che-Ka.**—Indian play of the Erie tribe. Play of Niagara Falls.

See Indian plays.

List of plays of New York City locale to be found in Drama list in this catalogue.

MIDDLE WEST

ILLINOIS

163. **The Long Knives in Illinois.**—Alice Johnston Walker.

George Rogers Clark, the frontiersman, is the leading character. There is a long cast of characters.

The Long Knives in Illinois, and other plays.
Henry Holt. \$1.75.

164. **The Illini Trail.**—Cecilia Mary Young.
Scenes from Illinois history, beginning with the coming of the missionaries and continuing to the celebration of the centenary of statehood.

* See addenda under Massachusetts.

INDIANA

165. **Alice of Old Vincennes.**—See Drama list of American Play Co., in this catalogue.
 166. **The Man From Home.**—See Drama list of American Play Co., in this catalogue.

MICHIGAN

The Little Father of the Wilderness.—See Drama list of American Play Co.

MINNESOTA

- The Arrow Maker's Daughter.**—The Story of Hiawatha.
 See Indian and American history.
 French publication.
 167. **The Passing of Hiawatha.**
 In Plays of the Pioneers—Constance D'Arcy Mackay.
 Harper's.

OHIO

168. **The Country Cousin.**—Booth Tarkington and Harry Leon Wilson.
 Locale, a small town in Ohio. See Drama list. French, and American Play Co.
 169. **The Pioneers.**—Mary McMillan (see American).
 Five very short acts; interior; 1791 in middle west.
 4 men.
 5 women.
 5 children.
 5 Indians.
 Stewart & Kidd.

170. **The Gypsy Trail.**—Robert Housman.
 A romance of 1917, Ohio locale.
 See drama list. French publication.

WISCONSIN

171. **The Neighbors.**—Zona Gale.
 One act; time, 45 minutes; scenery and costumes not difficult.
 2 males.
 6 females.
 A picture of Wisconsin village life.
 Baker. 55c.

AMERICAN PROVINCES

PANAMA

- The Zone Police.**—Richard Harding Davis.
 For 4 men.
 See Male Characters Only, in this catalogue.

ALASKA

- The Brink of Silence.**—See under one-act plays.

CANADA

- The Royal Mounted.**—Cecil B. de Mille.
 Four acts—one interior, three exteriors.
 11 males.
 2 females.
 A thrilling drama of the Canadian Northwest.
 French, and American Play Co. 60c.

CENTRAL AMERICA

- The Dictator.**—Richard Harding Davis.
 A good farce. Central American locale and characters. (See farces.)

ALLEGORICAL PLAYS

The Master.—Padraic Pearse.

Seven principal characters—the Master, the King, St. Michael, four boys, and any number of extras.

In Padraic Pearse's works—Talbot.

Hunger.—Eugene Pillot.

4 males; 1 female—the Beggar, the Poet, the Girl, the Man, the Satisfied One.

Harvard Plays—The 47 Workshop.

The Miracle of the Corn.—Padraic Colum.

See under Miracle Plays.

Iosagan.—Padraic Pearse.

One act. Characters: An old man, any number of boys, one small boy who represents Our Lord (Isogan).

A beautiful little play, if reverently done, omitting the last act, which is anti-climax.

In Works of Padraic Pearse. Talbot Press, Dublin.

The Travelling Man.—Lady Gregory, in Seven Short Plays.

See Irish Plays.
McMillan.

Every Soul.—Rev. J. F. X. O'Connor.

Allegorical Operetta—17 characters, and extras; all exterior settings suitable for out-of-door presentation.

Fischer, N. Y. 50c.

Experience.—George V. Hobart.

A feature of one of Lambs' Club Gambols and since revived with enormous success. In the original production the parts were taken by men.

Baker. \$1.60.

See list of Mystery or Miracle Plays, also Religious Plays.*

ALSACE-LORRAINE—Plays of

The Bells—which introduces the songs, dances, and ancient customs of Alsace (adapted from *The Polish Jew*, a dramatic study, by M. Erckmann Chatrian), by Leopold Lewis.

10 males.

2 females.

1¾ hours.

Court scene with judge, jury, etc., and two peasant interiors. Costumes Alsatian; period, December 24 and 26, 1833.

* See addenda.

A Polish Jew is murdered one snowy night by the inn-keeper. After fifteen years on the night of his daughter's marriage, the inn-keeper is almost led to reveal his secret through a dream in which the Jew returns to accuse him of the deed.

Famous play. Acted by many great actors.

French, in Henry Irving edition, 30c.

Also published by Penn. 25c.

ARABIA—Plays of

The Jar of Olives.

Play in four acts from Arabian Nights.

13 males.

3 females.

Costumes oriental. Three interiors — 40 minutes.

Ali Cogia departs to make his fortune. Upon his return he finds his treasure stolen and his beloved about to marry his friend, Houssain. The trial reveals Houssain's treachery.

Penn. 25c.

The Copper Tea Kettle.—Two scenes (F. Healy).

8 males.

5 females.

Scene—Oriental street; 30 minutes. Royalty, \$5 performance.

Abdallah, the Generous, borrows of Basid, the Avaricious, his copper pot for the entertainment of his guests and by a piece of Oriental ingenuity becomes its possessor.

Baker. 25c.

The Tents of the Arabs.—Dunsany.

8 male characters.

AUSTRIA—Plays of

Vengeance Is Mine.

Drama—4 acts; 14 males, 3 females and a little girl.

First part of play is laid in Styria. A play of the people of the soil.

Herder. 25c.

BOHEMIA

The Red Mask or The Wolf of Bohemia.

Melodrama; 3 acts, by Brougham.

7 males, 4 females, and extras.

French. 25c.

BLIND—Plays for the

1. **Eileen Aroon.**—C. M. Young.
A short play to be acted by the blind for a blind audience.
2. **Golden Hope.**—Gladys R. Bridgham.
Time about two hours: for 9 female characters; costumes, modern; settings, simple.
There is an excellent chance for good acting in the character of the blind girl.
Penn. 35c.
3. **Young Mrs. Winthrop.**
Character for a blind girl.
See Drama.
4. **King Rene's Daughter.**—Adapted by Hon. Edmund Phipps.
One act: costumes, 1450; time, 1¼ hours. One exterior scene.
It poetically describes how Count Tristan wooed the blind daughter of King Rene, and how she afterwards recovered her sight through the services of a Moorish physician.
25c.
5. **The Sight of the Blind.**—Daniel A. Lord, S. J.
2 females (one blind).
1 male.
Chorus of nuns' voices.
St. Louis University, St. Louis.

PLAYS FOR BOYS

FRENCH & CO.

1. **Cox and Box.**
3 characters. Landlady can be played by boy.
See Farces in this catalogue.
2. **A Very Pleasant Evening.**
3 characters.
See Farces.
3. **Cast, King of Granada.**
10 characters.
To be played by boys; burlesque farce.
4. **Music Hath Charms.**—Gerald Pioneer.
One act skit. Time, 45 minutes; one interior scene.
10 to 16 male characters.
Gerald Remsen, the star pitcher of Montauk College, has suddenly been smitten with the charms of a pretty face. The student body feel it incumbent on them to make him forget her and put his mind on the game. This is accomplished in a series of humorous incidents.

5. **The Perry Boys.**—Harold Strong Latham.
Three scenes. Time, 1 hour.
10 boys.
A number of boys have formed a club, taking as their slogan Perry's words, "Don't give up the ship." They are determined to accomplish something for the good of the little town in which they live.
 6. **The Man Without a Country.**—
See American Plays in this catalogue.
 7. **Dramas for Boys.**—Miss Keating.
A series of comedies comprising "Incog," "The Poor Relation," etc.
50c.
 8. **The Thirteenth Domino.**—Harold S. Latham.
One act. A play which is fun to give, and at the same time will interest the spectator.
30c.
 9. **Under the Flag.**—
See War Plays in this catalogue.
 10. **The Tenderfoot.**—Elva Sawyer Cureton.
One act—one simple out-door scene.
7 boys.
A lively out-of-door comedy, affording opportunity for all sorts of stunts. A vein of comedy runs throughout.
30c.
 11. **Allatoona.**—
Girls' parts to be played by boys.
See Civil War list.
25c.
 12. **The Making of Larry.**—
Boy Scout play; two exteriors, 11 boys and extras for drills.
25c.
 13. **Gassed.**—Bessie Springer.
Comedy. One act, for 5 boys; one interior; 40 minutes.
A romping comedy for high school boys, about the lighter side of undergraduate life at a middle western university; easy to produce.
30c.
- Plays by the Rev. P. J. Carroll, C. S. P., 226 N. Hill Street, South Bend, Ind.
School Plays Pub. Co., South Bend, Ind.
14. **The Ship in the Wake.** 29 boys, 3 acts. 50c.
 15. **Ted.** 30 characters, 3 acts. 50c.
 16. **The Saving of Pug Walley.** 20 boys 3 acts. 50c.

17. **Vacation.**—Chas. Townsend.
A comedy in two acts. 11 boys. The Dramatic Publishing Co., Chicago.

18. **Rocking Jimmy.** Play for small boys—
12. Mercedes, St. Xavier Academy, Beatty, Pa.

19. **The Musical Fiddle.** Rev. Father Sheridan, S.J., care St. Ignatius College, 1076 W. Roosevelt Road.

Plays by Anthony Matre, K. S. G., 76 W. Lake Street, Chicago, Ill.

20. **The Living Statue.** Comedy, 4 acts, 11 principal parts. 40c.

21. **Down You Go.** Comedy, 1 act, 10 principal parts. 20c.

22. **Tarcisius.** Drama in one act and two scenes; 9 boys. 20c.

23. **St. Lawrence.** Sacred drama. See Religious plays.

24. **The Babbler.** Drama in one act; 5 boys. By Mrs. James Sadlier. 20c.

25. **The Elder Brother.** In two acts; 7 boys. 20c.

26. **The Invisible Hand.** In two acts; 7 boys. 20c.

27. **Tim Carthy's Trial or Whistling at Landlords.** Play in 3 acts; 28 characters. 25c.

28. **Louis J. H. Stratford.** Four acts; 14 males and extras. 25c.

29. **Laurence and Xystus.** Drama, 5 acts, 19 characters. 25c.

30. **Young King Cole**—A highly amusing one act play for boys from 6 to 14 years; 30 principal characters. By Clementia. 30c.

The following published by B. Herder, St. Louis, Mo.

31. **Echoes from Bethlehem.** Francis Finn. See Christmas plays.

32. **Gracia Morena.** See South America.

33. **Lucius Flavius.** See Religious Plays.

34. **Crowns and Palms.** See Religious Plays.

35. **Lioudolf.** See Historical Play list.

36. **The Choristers' Christmas Eve.** Michael Earls, S. J. See Christmas list. Fifteen principal characters and any number of extras.

37. **The Prince of Fez.** For 18 male characters and 3 female characters, which can be taken by boys. Drama in 3 acts adapted from Don Claderon de la Barca by Rev. P. Kaenders.

38. **Caritas Coronata.** From Fabiola. For 8 or more boys.

39. **Caritas Poenitens.** (St. Columbkille). For 10 boys.

40. **Caritas Cum Fide or The Sculptor's Faith.** For boys.

41. **Joseph of Egypt.** For 24 boys.

The above dramas by Sacedos, care St. Michael's Academy, Chatham, N. B. Price 25 cents each. Note: The above dramas for boys were written for children about 12 years, but may also be adapted to suit older boys.

Plays for boys by Padraic Pearse, who taught Irish history by means of these plays in his school for boys at Rathfarnham.

42. **The King.** For large and small boys. Any number may take part.

43. **The Master.** The master, the Danish king, the messenger and the archangel should be older boys. A number of speaking parts for small boys. A beautiful allegory.

44. **Iosagan.** See One-act plays.

These are to be found in the works of Padraic Pearse, Talbot & Co., Dublin.

*

45. **Allison's Lad.**—By Beulah Dix.

The following published by Baker & Co., 25c each.

46. **The All-American Eleven.** Entertainment. One scene by M. N. Beebe for 12 boys. Scenery unnecessary; 15 minutes.

47. **April Fools.** Farce. One act. W. F. Chapman; 3 boys; one interior; 30 minutes. Full of fun. No scenery required.

48. **The Blow-Up of Algernon Blow.** Farce. Two acts. V. M. Criss. For 8 boys; one interior—plays 35 minutes.

Blow, who has told big stories of adventure, is finally entrapped into fighting a duel with Jones. He is thus led to see what might happen to him and backs down.

* See One Act.

49. **The Boy Scouts.** W. B. Hare, play. Three acts; 20 boys; scenery unimportant, scout costumes. Plays 2 hours. Lots of characteristic fun and stunts.

50. **Boys Will Be Girls.**—S. F. Johnson. Extravaganza. One act; 24 girls' parts to be played by boys and two other boys' parts. Scenery unimportant. Costumes eccentric. Steady flow of funny lines and grotesque humor in both situations and action. One hour.

51. **Freedom of the Press.** Farce, one act. G. M. Baker. Eight boys, including Irish and Yankee comedy parts. Thirty minutes.

52. **Gentlemen of the Jury.** Farce, one act. G. M. Baker. Twelve boys, including Irish and Negro comedy parts. Scene, plain room; 30 minutes.

53. **The Great Elixir.** Farce, one act. G. M. Baker. Nine boys, including Irishman, deaf man, etc. Interior; 30 minutes.

54. **A Half Back's Interference.** M. N. Beebe. Farce, one act; 10 boys; scenery unimportant—40 minutes.

Drew, rusticated at Hiam Pepper's farm, is able to show him the advantage of a college education by saving him from a swindler, and so wins his consent to sending his son to college. Very easy; all the parts good.

55. **Here She Goes and There She Goes.** Farce, one act. G. H. Coes. For 8 boys and one girls' part to be taken by boy. Scenery simple. Costumes eccentric—25 minutes.

Bill Cheatem and Jack Fleecum invent a scheme to get their dinner for nothing. Can be played black or white face.

56. **His Father's Son.**—G. R. Bridgham. Comedy, 3 acts; 14 boys; two interiors—1¾ hours.

Douglas Doyle discovers that he is being supported at school in luxury by the self sacrifice of his father. He leaves school at once, though by so doing he falls under suspicion of theft, gets a trial assignment on his father's paper, makes a big "scoop" and is finally set right. 35c.

57. **Hypnotism.**—N. Bent. Farce, one act, 3 boys and 8 female parts, all intended to be played by boys. Adapted for school. Irish and Negro comedy parts. Scenery unimportant. Plays 15 minutes.

58. **A New Start.**—C. A. Pellanus. Comedy, 4 acts, 7 boys and 2 girls' parts intended to be played by boys. Two interiors—1½ hours.

59. **On the Quiet.**—G. R. Bridgham. Comedy, 2 acts, 12 boys.

Some Dartmouth freshmen, camping out, become the victims of a practical joke by one of their number. They discover a note telling of a murder in the woods, and in their pursuit of the criminal they get a lot of inoffensive people into a sad mixup with the aid of Jeremiah Hinks, rustic Sherlock Holmes. Price 35c.

60. **The Poets' Club.**—M. M. Beebe. Farce, one act, 14 males (for young boys). Scenery unimportant—35 minutes. Characters of Irishman, Swede, pugilist, tramp, negro and farmer.

61. **A Regular Rah Rah Boy.**—G. R. Bridgham. Comedy, 3 acts, 14 boys; 2 interiors; 1¾ hours. Story of football politics. Fred Williamson's unexpected talents as a photoplay comedian get him into all kinds of trouble. Lively and bright. 35 cents.

62. **A Regular Scream.**—G. R. Bridgham. Comedy, 2 acts, one interior—1¾ hours. The heir to an European throne comes to Harvard incognito and while he is being initiated into a secret society at the bungalow of Myles Winslow, Myles' father, who disapproves of secret societies, unexpectedly turns up. Colored comedy part. 35 cents.

63. **The ScoutMaster.**—Walter Ben Hare. Comedy-drama, 3 acts. For 10 boys. One exterior—2 hours. Introducing songs, drills and all sorts of characteristic stunts.

64. **The Speed Limit.**—E. M. Gould. Sketch, 2 scenes, for 5 boys. Scenery unnecessary—20 minutes. A good-natured skit on automobilizing. Easy to get up, requiring no scenery or stage.

65. **Chums.** (See Farces.) Farce, one act. The two female parts can be taken by boys, making a total of 5 characters.

66-75. **Ten Boys' Farces.**—E. M. Peixotto. With an introduction on impromptu dramatics. Contains Ding-a-ling, 6 boys; The Last Rehearsal, 6 boys; Rosie, the Girl from Paris, 9 boys; Teacher's Pet, 7 boys, pupils ad lib.; Lost But Found, 8 boys; Political Promises, 6 boys; When the Cat is Away, 7 boys; The Evil That Men Do Lives After Them, 3 boys; Chips Off the Old Block, 4 boys; The Tramp Barbers, 7 boys. 35 cents.

76. **Ten Plays for Boys.**—G. M. Baker and others. Hypnotism, Great Elixir, Freedom of the Press, Humors of the Strike, New Broom Sweeps Clean, 6 boys; Julius Caesar, 10 boys; etc. 35c.

77. A Tender Attachment.—G. M. Baker.

Farce, one act, one interior—40 minutes. Seven boys, including Irish, French, Dutch and Yankee parts.

78. The Thief of Time.—G. M. Baker.

One-act farce for 6 very young boys. No scenery required—20 minutes.

Ray puts off work till the last minute and finds he is not able to get it done.

79. Too Clever By Half.—By C. A. Pellanus.

Comedy, 3 acts, 6 boys and 2 female parts intended to be played by boys, two interiors—1¼ hours.

80. The Turn in the Road.—G. R. Bridgham.

Comedy, 2 acts, for 9 boys, one interior—1½ hours.

Hiram Skinner's cow gets mixed up with some university students and brings about the fact that the most insignificant "grind" is about the best man in college.

81. Two Gentlemen in a Fix.

Sketch, one act, 2 boys. Simple scenery—20 minutes.

82. Wanted, a Pitcher.—N. Beebe.

Farce, one act, 11 boys. Scenery not important—30 minutes.

Dewberry, crack pitcher of the home nine, is released by strict father from a haying job at the farm when one of the college players shows the elder Dewberry how to win the country championship at checkers. Hebrew, Irish, Italian and "hayseed" comedy parts.

83. What They Did for Jenkins.—H. Hale.

Farce, 3 acts, 14 boys. Scene an easy interior the same for all acts. Plays 2 hours. Very humorous and always successful. 25c.

84. Aboard a Slow Train in Mizzoury.—W. B. Hare.

Farcical entertainment, 3 acts, 8 males, 14 females, played by boys. Scene—Interior of a passenger car. Plays full evening.

85. Two Strikes.—T. H. Guild.

Comedy, two acts, dealing with baseball, for 6 boys, 1 girl—can be played by boy. Two interiors. Easy and can be relied on to please.

86. Master Pierre Patelin.—(Translated from the French by Prof. R. T. Holbrook).

Farce in 3 acts, 4 males, 1 female—can be played by boy. Scenery simple. Costumes of period—1½ hours. 60c. (See note to this under French.)

87. A Telegram from Dad.—J. M. Taylor.

Farce, 1 act, 6 male parts, 1 girl—can be played by boy. One interior—30 minutes. A college farce. Contains good messenger-boy part.

88. Faro Nell.—W. Steell.

Sketch, one act, 6 males, 1 female—can be played by boy. Twenty minutes. Played in serious vein as a burlesque it is very funny.

89. The Act II from Columbus.—D. E. Doran.

See American list at beginning of this catalogue. This act as a complete one act play, is very effective and intensely dramatic.

Denison, Chicago, publications—25c unless otherwise, etc.

90. The Boy Scout Hero.—Edwin Puller.

Drama for boys. Two acts, 17 characters. Easy exterior—1¼ hours. Introduces Boy Scout stunts, etc.

91. The Boy Scouts' Good Turn.—A. E. Weston.

Three acts. Two exteriors, 2 interiors—1¾ hours. Eighteen characters. Depicts typical scout activities and camp life.

92. A Country Boy Scout.—W. B. Hare.

Three acts, 14 boys. Interior, a country store. The reclamation of a band of tough breaker-boys in the coal mines of Pennsylvania is the main theme.

93. The Battle of Roaring Bull.—Jeff Branen.

Eleven or more boys, black face and Indian makeup—30 minutes. Easy to stage. Can be made effective with war-dance and entire minstrel troupe as an afterpiece.

94. Country Justice.—T. S. Denison.

Amusing country lawsuit for 8 or more boys. 15c.

95. The High School Freshmen.—Chas. Ulrich.

Comedy for boys. Three acts, 12 boys. One interior—2 hours. Can be played on any platform.

An honest student incurs the jealousy and hatred of a spoiled son of rich parents. Devoid of love element. Fairly exuding school spirit and comedy.

96. Five Minutes from Yell College. See College plays.

97. The Editor-in-Chief. See College plays.

98. Initiating a Granger. See College plays.

99. The Great Medical Dispensary. See College plays.

100. On Guard.—Chas. Townsend.

Farce, 4 male and 2 females—can be taken by boys. See Farces.

101. East of Lynn, Mass.

Seven male, 4 female parts. Burlesque on East Lynn. Can be played by all boys. See Farces.

102. On the Greenboro Nine.—Ward Macauley.

A baseball play for boys or young men—21 male characters. Two exterior scenes, one interior, very simple—1½ hours. Costumes modern and baseball suits. A very unusual play and a sure success.

Penn. 25c.

103. Boy Scout Entertainments.—Compiled by Lieut. Clifton Lisle, U. S. Army, formerly assistant scout master.

Gives hints on "getting up a show," a number of complete plays.

Penn. Paper, 40c.

104. A Scout's Honor.—Clifton Lisle.

One act. 12 and more and scout master; exterior setting; 45 minutes.

Penn. 25c.

105. Daniel Boone Pageant.—Lisle.

Entertainment for boys in 5 scenes. 9 males and 1 female, taken by boy and extras. See Kentucky.

106. Fair Play.—Lisle.

Eight boys, 2 acts, 2 interiors, 1½ hours.

A play about clean football.

Penn. 25c.

107. Jerry's Job.—Raymond Robinson.

One act, 5 boys, 1 interior, 30 minutes.

Tommy becomes a boy scout and makes good in the office.

Penn. 25c.

108. A Noble Spy.—See American history list.

Six acts, any number of boys. Principal characters from Revolutionary history.

109. When Doctors Disagree.—P. O. E. Young.

Farce, 1 act, 8 boys. See Farces.

110. Raggles' Corner.—See farces.

Seven characters. Bowery street scene.

111. The Sight-Seeing Car.—Ernest M. Gould.

Comedy sketch in 1 act. 7 males and 2 females. Can be played by all male cast. 45 minutes. Simple street scene. Humorous characters and incidents.

Penn. 25c.

112. The Comedy of Errors.

Arranged for boys' presentation. 13 males, 4 females. A special arrangement for school performance—5 acts. Plays 2 hours.

Baker. 25c.

113. J. Caesar.—Stephen F. Harris.

A burlesque. 10 boys. Plays about 40 minutes. Short, rapid and uproariously funny burlesque of Julius Caesar; written in a spirit of pure mischief by boys for boys.

No change of scene required—costumes not difficult.

Baker. 25c.

CHINA—Plays of

Yellow Jacket.—George C. Hazleton and B. Benrimo.

A play of China to be given in the Chinese manner. 3 acts, 22 characters.

Distinctly Chinese flavor. The play bristles with quaint Chinese philosophy and sayings. A play that would set off the motives for a foreign aid society benefit. The whole play is given in the Chinese manner. Each incident and step in the plot is explained by the Chinese chorus. The property man plays his important role in full view of the audience. One of the quaintest plays on the English speaking stage.

American Play Co.

The Chinese Lantern.—Laurence Housman.

Comedy, 3 acts, 12 males, 3 females. Costumes and scene Chinese. One interior; 2½ hours.

Charmingly fantastic, the whole play is full of the poetic atmosphere of China. Amateurs have successfully produced this for many years.

French. 75c.

The Turtle Dove.—Margaret Oliver (Oliver Oaks Moylan, Rose Valley, Pa.)

A play in the Chinese manner, the characters appearing from a background, as though pictures on a huge Willow Plate. Very fantastic.

Six plays, 6 males, 1 female.

Badger, publisher, Boston.

The Singing Soul.—See Advanced One Act Plays.

The Lady of the Weeping Willow Tree.—Stuart Walker.

Very poetic Chinese play of three acts; 6 characters, in More Portmanteau Adaptations.

Steward Kidd.

Told in a Chinese Garden.—Constance Wilcox.

Lovely little Chinese play full of Chinese sayings. The lover of the beautiful maiden is disguised as the gardener, and he manages to save her from marrying Poa-Ting-Tang, in spite of all opposition and her two stiff, chillingly formal governesses.

Five males, 3 females and extras for coolies; pages.

Henry Holt. \$1.50.

The Cat and the Cherub.

Tragic drama in one act. Excellent. True in color and detail. A street scene in San Francisco's Chinatown is the setting.

Four males, 2 females, 1 small boy.

This play has been used as libretto for the opera L'Orocola.

French. 35c.

The Chinese Puzzle.—Marian Bower and Leon Lion.

Four acts, 9 males, 5 females. Costumes modern and Chinese; 3 interiors; 2½ hours—intriguing play concerning a Chinaman who is different from the usual crafty, tricky one of the theatre. Marquis Chi Lung is the hero.

French and Baker. 75c.

CHILDREN'S PLAYS

A few plays not contained in the excellent catalogue compiled and edited by Katherine Bregy for the Catholic Theatre Movement—Philadelphia Center.

1. Little Lord Fauntleroy.—Frances Hodgson Burnett.

Three acts, 2½ hours, two interiors, 8 males, 3 females.

French.

2. The Doll That Saved an Army.—See Historical Plays, Civil War period, in this catalogue.

3. The Little Princess.—See Drama list in this catalogue.

4. Penrod.—Reviewed elsewhere in this catalogue.

French. 75c.

5. A School Boy's Dream.—A. E. Harris.

A play in two acts—for schools or other groups of young people. Any number of male and female characters may be used. It includes Mother Goose characters and other story book people, of various ages.

Scene, one simple interior. Plays about one hour.

French. 30c.

See Out-door Plays under separate list.

See Christmas Plays under separate list.

6. For the Sake of Peggy.—Ragna B. Esquil.

A Child Welfare Play. One act, 1 easy interior. Time, 45 minutes.

Eleven females and 10 to 20 or more boys and girls.

Contains drills and a song and is so arranged that it can serve as a climax to a Child Welfare Week and utilize the children who win the highest health points.

Denison. 30c.

7. The Bravest Thing In the World.—Lee Pape.

Comedy in one act, interior scene; time, about 40 minutes.

Four males, 3 females—three are children, two boys and a girl, or the children's parts may be played by three girls. Costumes, except one, are modern.

Penn. 25c.

8. Behind the Rain Curtain.—Edith Burrows. A fanciful play.

Seventeen principal characters—many supers. Time of playing, 45 minutes. Costumes easily made—directions in book of play.

Joan wishes it would never rain again; is led behind the rain-curtain, and sees what her wish would really mean. Very delightful and well worth doing.

Penn. 25c.

9. The Golden Birds.—Ruth Sherwood—Drama League.

Three acts, 8 characters, interesting and diverting. The "bad princes" are changed into frogs and come hopping across the stage for a finale.

10. The Magic Sword.—H. Pyle.

Characters are dolls, jumping-jacks, bear, harlequin, toy soldiers, etc. Music and illustrations. St. Nicholas Plays.

Century Co.

11. Fairy Tale Plays.—Daniel A. Lord, S. J., St. Louis University, St. Louis, Mo.

12. In the Good Old Days.—Nora Archibald Smith.

In "Christmas Time and other plays."

13. Pantomimes for Children.—Nora Archibald Smith.

In Plays and Pantomimes for Children.

14. Let's Pretend.—Lindsey Barbee.

A book of children's plays.

Denison. \$1.25.

15. Country School Dialogues.—Mary L. Monaghan.

Contains 25 humorous dialogues.

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For children from 7 to 13 years of age, though some of the simpler parts may be taken by younger children. Complete descriptions of costumes and directions for presenting.
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Twenty-two new and clever dialogues for children of all ages.
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An original musical sketch in one act to which is added "The Labor Question," for twelve little boys' characters, 3 males, 1 female.
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22. **The Children's Vaudeville.** — W. N. Bugbee.
Entertainment in one act, for a large number of children from 6 to 12 years.
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24. **A Dream of Mother Goose.**
A varied collection of simple entertainments from Mother Goose for children of various ages.
Baker. 25c.
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Mother Goose play—10 boys, 15 girls, or less. Plays 45 minutes. Scenery, unimportant. The music is printed with the songs.
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Short plays in verse for children of 14 or younger.
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A Drama League prize play. Two scenes—2 boys, 7 girls.
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Christmas play—Santa Claus, etc. One act, 4 boys, 4 girls.
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Three acts. Any number of children, with the regular Robin Hood characters as principals.
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Three acts. Interesting—introduces Morris dancing, the old wassail customs and all the old Christmas carols and customs, including old form of pantomime—St. George and the Dragon. Splendid little play to give in connection with a boys' choir.
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Is also effective given in connection with a boys' choir.
36. **The Changeling.**—Harriet Prescott Spoford.
A charming play for 34 principals, representing dolls, fairies, etc.
Splendid illustrations for costumes and songs also given in St. Nicholas Book of Plays.
Century Co.
Note—Other splendid plays for children in this volume.
37. See also list of plays published by Matre & Co. Religious plays, etc.
38. Christmas plays and Festival Day plays found under regular captions.
39. See five delightful Children's plays from the old French under French.
40. See Educational plays.
See Days we Celebrate.
See Patriotic list of plays.
- The Little Crusaders.**—Katherine Bregy.
A drama of the Children's Crusade.
"It very beautifully brings before us what seems to have been a dream of the Church for

*Drama League publications.

years, to restore the Holy Sepulchre to the followers of Christ. The play very delightfully shows us that even the children of long ago dreamt of this restoration and perhaps were an inspiration to their elders to begin and complete the great work. This is the argument of the play." John J. Wheeler, general secretary of the Catholic Theatre Movement in Philadelphia.

Peter Reilly, 133 N. Thirteenth St., Philadelphia.

Fifteen principals—five being older children—any number of extra boys and girls, and a collie dog. Two acts and prologue and epilogue. Two exteriors, 1 interior.

From a school room scene the children are brought back to the time of the celebrated Children's Crusade.

Opportunity for a lovely fantasy.

Plays for School and Camp.—Katherine Lord.
Six easy plays.
Little, Brown & Co.

A Treasury of Plays for Children.—Edited by Montrose J. Moses, with illustrations by Tony Sarg.

Fourteen plays by well known authors.
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Contains The Forest Ring; Pinkie and the Fairies; Punch and Judy; The Three Wishes; The Little Princess; Six Who Pass While the Lentils Boil; Alice in Wonderland, etc.

CHRISTMAS PLAYS

1. **Southumberland's Yule-tide.**—C. Arthur Coan.

A fascinating and practical community Christmas masque. This delightful festival is written in the spirit of the traditional Yule celebrations of the old days. There are speaking parts with dialogue for those who will attend rehearsals, and group work for others, with little or no rehearsing, the whole forming a brilliant pageant. The action is spirited, the incidents are appropriate to the period, the costumes are fully described, and the instructions are in detail, including sources of traditional music and settings. Suitable for community or school use.

French. 50c.

2. **Christmas Pageant.**—Daniel A. Lord, S. J.

3. **Queen Christmas.**—Carolyn Wells.

Play in one scene. Scene easily arranged. Costumes varied, but easily made. Time of playing, 30 minutes. Verses throughout the text set to old, well-known tunes.

10 males, 4 females.

King Christmas brings home his bride. She comes from a land where Christmas is unknown. He shows her in turn, Christmas bells, lights,

decorations, gifts, etc., including Santa Claus. The Queen decides that the Spirit of Love is the greatest blessing of Christmastide.

Penn. 25c.

4. **Holiday Entertainments.**

This book is made up of short Dramas, Dialogues, Tableaux, Stories, Recitations, etc., in all of which are introduced many novel features that give the spice and sparkle so desirable for such occasions. It is adapted to the full round of holidays, containing features specially prepared for Christmas, New Year's, Washington's Birthday, Easter, Decoration Day, Fourth of July and Thanksgiving. Some of the plays are: "Santa Claus Outwitted;" "A Holiday Acrostic;" "The Laurel Wreath;" "The Quest of the Three Kings;" "Resurrexit."

Penn. Paper, 40c. Cloth, \$1.00.

5. **The Night Before Christmas.**—William Patterson Taylor.

Three short acts. Time less than an hour. Music supplied by a quartette. The first act presents the activities of the night before Christmas in Santa's work-shop at the North Pole. The second is the displeasure of Santa Claus at the differences between two brothers after they have gone to bed, the night before Christmas. In this act and the last "The Night Before Christmas" is dramatized.

French. 25c.

6. **A Dream of Christmas Eve.**—Ina Home.

An entertainment for children. Time, about thirty minutes, but it can be lengthened by the further introduction of each child's specialty. The costumes are according to the character represented and are easily made. The story is the dream of a little girl on Christmas Eve, in which she views the good things she is to receive on the morrow.

1 male, 9 females. French. 25c.

7. **Why the Chimes Rang.**—Elizabeth Apthorp McFadden.

A play in one act. Adapted from the story of the same name by Raymond MacDonald Alden. Dramatized from a popular children's story.

8. **A Christmas Carol.**—See Dickens' plays in this catalogue.

9. **The Christmas Guest.**

One act. Miracle play after the manner of the tenth century; 8 characters.

Into a home where there are warmth and gifts, an old beggar comes on Christmas Eve. The children make him comfortable and give him gifts to help him on his way. As he leaves, a mystical and beautiful light surrounds him as he pronounces a benediction upon them.

French. 25c.

10. The Holly Wreath.—Stapp-Cameron.
Twenty boys and girls. One hour. Woodland setting.

Two little girls visit the woods looking for holly the day before Christmas. They do not find the holly, but through the magic power of love, Christmas is brought to their home.

Baker. 30c.

11. Echoes From Bethlehem.—Rev. Francis J. Finn.

A good Christmas miracle play for boys. Six characters and chorus (8 to 14 years.) One outdoor scene, and tableau of Nativity to be added if possible. One act, about 40 minutes.

Herder. 25c.

12. The Nativity.—Arranged by Rosamond Kimball.

Composed of selections from the Bible in the form of a mystery play, and accompanied by Christmas Carols.

Mary, Joseph, Angel Gabriel, Zacharias, 3 shepherds, 3 Wise Men, an Angel and singing voices. Four divisions or scenes.

French. 35c.

13. The Three Holy Kings.—F. Ebersweiler, S. J.

An historical drama in 5 acts.

Ten males. Mary and Angels—and extras.

Herder. 25c.

14. Echoes of Bethlehem.—Michael J. Earls, S. J.

A delightful little Christmas play full of human incident and reality. A play the Altar Boys' Society would enjoy doing, and most appropriately fitted for production by an Alcolytical society, as the cast calls for a large cast of boys.

15. Jolly Plays for Holidays.—Wells.

Christmas Plays for Children. Contents: The Day Before Christmas, 9 males, 8 females. A Substitute for Santa Claus, 5 males, 2 females. Is Santa Claus a Fraud? 17 males, 9 females, and chorus. The Greatest Day in the Year, 7 males, 19 females. Christmas Gifts of All Nations, 3 males, 3 females, and chorus. The Greatest Gift, 10 males, 11 females. Gives suggestions for costuming and other details of stage production. The music called for is simple.

Penn. 75c.

16. Holiday Dialogues From Dickens.—Arranged by W. E. Fette.

Comprising selections from A Christmas Carol, The Cricket on the Hearth, The Battle of Life, etc., arranged in a series of scenes to be given either singly or together as an extended entertainment.

17. Yuletide Entertainments.—Ellen M. Wil-
lard.

The book presents the legends or spirit of Christmas to the eye as well as to the mind, in plays, pantomimes, dialogues, songs, tableaux, drills, marches, monologues and recitations. Most of the contents are for children.

Denison. 35c.

18. Good Things for Christmas.—Marie Irish.

New material for Christmas celebrations. It contains 33 recitations and monologues and 22 exercises, dialogues, drills, tableaux and scenic readings. A few of the titles: Aunt Hetty's Christmas Gifts; Christmas Troubles; Curious Little Ted; Mr. Brown Returns Thanks; 'Neath the Mistletoe; Stocking Drill; Star Drill; Two Views of Christmas.

Denison. 35c.

19. Cheery Comedies for Christmas.—E. M. Burrows, G. M. Henderson, etc.

A collection of Plays, Pantomimes, Tableaux, Readings, Recitations, Illustrated Poems, etc. Containing, The Awakening of Christmas, 23 boys, 32 girls; A Christmas Strike, 4 boys, 3 girls; Santa's Surprise, 33 children and 1 man; Kris Kringle's Panorama; miscellaneous.

Baker. 35c.

20. Christmas Entertainments.—Jaye Kaye, and others.

Comprising exercises, suggestions and plays. Offers a number of hints for the easy and economical celebration of Christmas at home or in church.

Contents: Christmas Entertainments, new and original exercises and suggestions. The Christmas Box, 4 males, 4 females, and other plays for men, women and children.

Baker. 35c.

21. Santa Claus Gets His Wish.—Blanche P. Fisher.

A costume play for children with simple scenery. Plays 20 minutes.

The story teaches a pretty lesson of unselfishness.

Baker. 25c.

22. Bethlehem.—Laurence Houseman.

Fifteen characters and extras, 1 hour, 2 scenes. Excellent for colleges and church societies.

Highly commended by Katherine Bregy.

McMillan. \$1.00.

23. The Seven Gifts.—Stuart Walker.

Easily produced. For permission to produce write Stuart Walker, Portmanteau Theatre, 200 W. 56th Street, New York City, if performance is free. If admission is charged write to Play-ground and Recreation Association of America, 1 Madison Square, New York City. 25c a copy.

See Pantomimes in this catalogue for further description.

24. **The Christmas Masque.**—Haus.
Sunwise Turn. \$1.25.
25. **A 16th Century Christmas.**—Charles A. Murdock.
An attractive setting for the delightful old Christmas Carols, well adapted for a choral society.
Four males, 2 females. One lady must sing and the trained singers take part as the Waits—2 children needed to act—ladies and gentlemen, Lord of Misrule and his band.
In St. Nicholas Book of Plays.
Century Co.
26. **The False Sir Santa Claus.**—E. S. Brooks.
For grown-ups and children. Seven males, 2 females, three talking parts for children and any number of silent parts.
Splendid for Sunday-school entertainments where gifts are to be distributed, as this is part of the play.
St. Nicholas Book of Plays.
Century Co.
27. **An American Citizen.**
Some charming Christmas scenes.
See Drama list—French publication,—in this catalogue.
28. **There Was No Room In the Inn.**—Clementia.
A Christmas play in 5 scenes, 9 principal characters, simple costumes.
A charming play for children.
Matre & Co. 30c.
29. **Nativity Play.**—Robert Hugh Benson.
Longmans, Green & Co., London.
30. **Nativity Play.**—Douglas Hyde.
Maunsell & Co., London.
31. **Christmas Eve—1914.**—Paul Claudel—translation by Katherine Bregy. (In press.)
Paul Elder.
32. **A Wonderful Christmas Gift.**—Clementia.
Dramatization of Uncle Frank's Mary.
Characters range from four or five years to 16 or 18 years. 12 female (some of which may be omitted, or others introduced) and 3 male characters (may be taken by girls). No special costumes. 1½ hours.
Matre & Co. 40c.
33. **Christmas Chime.**—M. Cameron.
Comedy. One act. Interior. Two males, 2 females.
A couple who have quarreled are brought together at Christmas time by two friends.
Nice little play for Christmas season. Takes 30 minutes.
French. 30c.

34. **The Christmas Burglar.**—Mary H. Flanner.
One little girl. 3 males.
The action of the play takes place during Christmas eve. Fine lesson.
French. 30c.
35. **Christmas Plays, Pantomimes and Dances.**
An indispensable handbook for teachers. Contains just the suitable plays for the Christmas holidays with all the directions necessary. Excellent for community festivities, with folk dances. Music contained in the book for songs and dances described. A wonderful little book. Compiled and edited by Mari Ruef Hofer, who has gone into the question of recreation internationally as well as patriotically, bringing into form the best dramatic activities of the many peoples in both continents which has developed a people's art and folk lore.
A. Flanagan. 35c.
(See Morality and Mystery Plays. Also Religious Plays, etc.)*

OLD TIME CLASSICS

(Interesting as Stage Revivals)

- Master Patelin, Solicitor.**
French farce of 15th century, translated by Barrett H. Clark for 3 males, several extras, 3 females, 1 extra. One interior.
French. 35c.
- The Black Pearl.**—Victorien Sardou.
In 3 acts, 7 males, 3 females.
A house has seemingly been robbed, but through skillful investigation it is found that the havoc wrought has been done by lightning.
35 cents.
- A Celebrated Case.**—By D'Ennery and Cormonin.
Prologue and 4 acts. Seven males, 5 females, soldiers and villagers.
A Frenchman who served at Fontenoy is falsely accused of a crime and suffers a prison sentence for 12 years and is finally exonerated. One scene represents the color company of the regiment du Roi after the battle of Fontenoy. Denis O'Rourke, sergeant in the French army, furnishes the comedy. 35c.
See also "Phormio," "The Twins" by Plautus, Crispin, The Postscript elsewhere in this catalogue.

*See addenda, additional Christmas plays.

Masks and Faces.—Tom Taylor and Chas. Reade.

Features the celebrated actress, Peg Woffington. A striking scene where the sprightly Peg sits behind a picture frame and poses as her own portrait while her friends unwittingly criticise the features of the portrait.

School.—T. W. Robertson.

Old time comedy. Four acts, 5 males, 9 females. 25c.

Published by W. H. Baker Co., Boston, at 25c unless otherwise stated.

Master Pierre Patelin.—English translation by Prof. R. T. Holbrook.

Four males and 1 female. Costumes of the period—15th century. Scenery, simple; 1½ hours of literary interest. Ideally actable and funny. 60c.*

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Old comedy, 3 acts, 4 males, 3 females. Scene, 1 interior. Plays a full evening. Famous soubrette part of Polly Eccles.

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Sheridan's famous comedy, recently revived in New York with an all-star cast. Five acts, 9 males, 5 females. Scenery varied. Costumes of the period. From the prompt-book used at old Boston Museum.

The Hunchback.—J. S. Knowles.

Fourteen males, 2 females. Costumes and scenery elaborate. Plays a full evening.

Ingomar.—M. Lovell.

Five acts, 13 males, 3 females. Scenery varied. Costumes Greek. Plays full evening. Printed from Julia Marlowe's prompt-book.

Lady of Lyons.—Bulwer Lytton.

Five acts, 12 males, 5 females. Costumes and scenery elaborate. Plays a full evening.

London Assurance.—D. J. Boucicault.

Comedy, 5 acts. Ten males, 3 females. Costumes of the period or modern. One exterior and 2 interiors.

Richelieu.—Sir E. Bulwer Lytton.

Five acts, 15 males, 2 females. Scenery elaborate. Costumes of the period. Follows closely the Edwin Booth version.

The School for Scandal.—R. B. Sheridan.

Comedy, 5 acts. Twelve males, 4 females. Scenery varied. Costumes of the period. Plays a full evening. Also from version of Boston Museum.

*See note to Master Pierre Patelin under French plays.

Scrap of Paper.

Comedy, 3 acts. Six males and six females. Three interiors. Plays a full evening. Boston Museum version with all the usual cuts and "gags."

She Stoops to Conquer.—Oliver Goldsmith.

Comedy, 5 acts. Fifteen males, 4 females. Scenery 3 interiors and 1 exterior. Costumes of the period. Plays a full evening.

Published by Denison.

***Caste.**—Robertson.

***East Lynne.**

Drama, five acts. Eight males, 6 females.

***Lady of Lyons.**—Lytton.

***London Assurance.**—Boucicault.

***Our Boys.**—H. J. Byron.

Three acts, 6 males, 4 females.

***Scrap of Paper.**

*Published by Penn. 25c.

***Caste.**

Celebrated Case.

David Garrick.

***She Stoops to Conquer.**

The Rivals.—Sheridan.

Five acts, 9 males, 5 females. From prompt-copy of old Boston Museum theater. (Also published by French.)

The School for Scandal.—Sheridan.

Comedy, 5 acts, 12 males, 4 females. Costumes of period. Also Boston Museum version. (Published by French also.)

Scrap of Paper.—From the French of Sardou.

Boston Museum version. Six males and 6 females. Interiors. This play has good parts and is sprightly in movement. (French also.)

She Stoops to Conquer.—Goldsmith.

Five acts, 15 males, 4 females. Three interiors and 1 exterior. Costumes of period.

Caste, East Lynne (drama, 5 acts, 8 males, 6 females); Lady of Lyons, London Assurance, Our Boys, (comedy, 3 acts, by Byron, 6 males, 4 females), and Scrap of Paper also published by Denison. (15c each.)

Richelieu, Caste, A Celebrated Case, David Garrick, She Stoops to Conquer, are also published by Penn. (35c each.)

The Barber of Seville.

Special translation of the old Beaumarchais play, with notes, etc. (See under Spanish.)

*25c per copy. "William Warren Edition."

Raising the Wind.—James Kenny.

Old time farce introducing the character of Jeremy Diddler, the founder of half of the farce parts of the old times. In two acts; 8 males, 2 females.

French. 25c.

The Hunchback, School for Scandal, London Assurance also published by French—American Academy of Dramatic Art's edition.

Don Caesar de Bazan; Fool's Revenge.

Published by Penn.

Classic Dialogues and Drama.—By Mrs. J. W. Shoemaker.

A collection from the plays of Shakespeare, Bulwer, Schiller, etc. Damon and Pythias, David Copperfield, Becket, Lady of Lyons, The Rivals, Ingomar, Mary Stuart, Song of Seven, Zenobia and Parthenia are some of the drama adaptations.*

Penn. 40c.

COMMUNITY DRAMA

See Days We Celebrate.

See American list.

See Shakespeare, The Community Shakespeare.

The Community Theatre.—Lonise Burleigh.

The Community Theatre—"the underlying factor in pageantry, masques and outdoor performances." A book which will be of value to all students of modern drama. Illustrated.

Little, Brown & Co.

COSTUME

Costumes and Scenery for Amateurs.—By Constance D'Arey Mackay.

A practical working handbook. Illustrated. \$1.75 net. Book includes chapters on amateurs and the new stage art, costumes and scenery; but consists mainly of simple outline designs for costumes for historical characters.

Henry Holt.

Works on costume published by French & Co., New York.

Planche's History of British Costume.—J. R. Planche, esq. F. R. S.

From the earliest period to the close of the 18th century. Numerous illustrations. New edition. \$1.50. Boards.

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Shakesperean Costume—plates.

As You Like It, Twelfth Night, Taming of the Shrew, Merry Wives, Merchant of Venice, Cymbeline, Hamlet, Richard the Third—75c per play.

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Dramatic, national, historical—200 plates each per volume; male and female; \$30 per volume. Also sold in parts—six plates per part. All beautifully colored. List sent free giving name and date of each costume plate.

Stage Costume; Practical Hints on.—By Cyril Bowen.

Including instructions and illustrations for making of hats, boots, swords, etc. 40 cents.

Costume Plays

See Historical and plays marked Costume Drama.

Modes and Manners of the Nineteenth Century, Edwardes, E. P. Dutton.

DANISH

See King Rene's Daughter in One Act plays.

DAYS WE CELEBRATE; PLAYS FOR

January

Months of the Year.—Especially for January and December.

The old year goes (old man) and new year comes in (little boy), then comes a song and acrostics by 13 pupils in the words "A Happy New Year." The months come in simple costumes, each with a verse.

Penn. 25c.

The Days We Celebrate.—Marie Irish.

Includes all the holidays, New Year's, Lincoln's Birthday, Labor Day, Hallowe'en, etc.

Denison. 35c.

Twelfth Night.—See Shakespeare.

All the Year Round.

Series of entertainments for every month in the year.

Baker. 35c.

Calendar Days.—Halette Wilbur.

Thirty-two boys, 35 girls—can be given by 12 children; 1¼ hours.

Introduces the 12 months, the holidays and many of the special days of the different states, giving a brief description of their origin. Not only instructive entertainment but bright and amusing. Opportunity for pretty effects in costumes, which are fully described and can be procured or made at small expense. Not difficult to produce.

Denison. 25c.

* See addenda.

New Year and Midwinter Exercises.—Alice M. Kellogg.

For children from 10 to 15 years of age. A helpful feature is found in the 50 brief biographies of famous men and women whose birthdays come in the winter and suggests programs for some of these anniversaries.

Penn. 35c.

February

Feb. 7—Dickens' Birthday.—See Dickens' plays.

Feb. 12—The day that Lincoln died.—(See One-act Plays, Baker.)

Feb. 12—See Patriotic Celebrations, Marie Irish. (Denison, 35c.)

Feb. 12—Four scenes from Lincoln's time:

Lincoln helping a little girl with her trunk; Women working for the wounded; The visit of the mother of a soldier boy sentenced to death; and The coming of the army of liberation to the darkies. Lincoln himself does not appear. The mounting of these little plays is simplicity itself. In "Little Plays from American History for Young Folks." Alice Johnstone Walker. Holt. \$1.20.

Good Things for Washington's and Lincoln's Birthdays.—M. Irish.

Denison. 35c.

See Patriotic list also.

Feb. 14—Cupid's Trick.—Preston Gibson.

A Valentine playlet in 1 act. Four males, 1 female. Interior. Modern costumes—30 minutes.

Helen, daughter of an impoverished nobleman, loves Jack Faversham, poor, but is ordered by her father to marry the wealthy landowner. On Valentine's day Cupid plays a trick and all ends well.

French. 30c.

St. Valentine's Day.—(See Ladies.)

Comedy in one act for two ladies.

A Fan and Two Candlesticks.—Mary McMillan in Short Plays.

Two males and 1 female. Costumes early 18th century. Dainty and poetic little play for St. Valentine's day. Delightful and very charming.

The Changed Valentines and Other Plays for St. Valentine's Day.—Guptil.

Baker. 25c.

Feb. 22—Washington's Birthday.—See American list for plays about Washington, also Patriotic list.

Mr. February Thaw.—(Stapp-Cameron).

For 10 boys and girls. Scene, a garret—45 minutes. Introduces George Washington, Lincoln and St. Valentine.

Baker. 30c.

March

March 4—Emmet's Birthday.—See plays about Emmet in Irish list.

March 17.—See Irish list.

See Religious list for plays suitable for Lent, Veronica's Veil, The Upper Room.

April

Bird Day.

Tree planting exercise. Shakespeare exercise.

Special Day Exercises.—Amos Kellogg.

Penn. 40c.

Arbor Day Program

Collection of Arbor day material for primary, grammar and high school.

Penn. 25c.

The Dryad.—Mary McMillan in More Short Plays.

Lovely little play suitable for an Arbor day program. (See Outdoor plays.) The Dryad represents the spirit of the trees.

Shakespeare Festival for Shakespeare's Birthday.—April 26. (See Shakespeare).

Mother Nature's Festival.

Suitable for Bird day, Arbor day, May day. 30 to 40 children. Costumes may be simple or as elaborate as desired.

Penn. 25c.

May.

May Day in Spring and Summer.—Alice Kellogg.

School celebrations.

Penn. 40c.

Who Shall Be Queen of May.—Play. In Scrapbook series No. 9.

Denison. 35c.

May Day in Mother Nature's Festival.

Penn. 25c.

A Dream of the Flowers.—N. Case.

Fourteen girls, 1 boy and chorus. Costumes fanciful. Celebrates May day. Introduces May-pole dance, etc.

Baker. 35c.

See Pageantry and Outdoor plays.

Memorial Day.—See Patriotic list, also "Gettysburg" in Yankee Fantasies.—Percy Mackaye.—Duffield, N. Y.)

A Memorial day play.

See Special Day exercises.

"Two Heroes."—Penn.

For May day. See volumes referred to in beginning of this list, Days We Celebrate, etc., etc., all containing Memorial day exercises.

June

See Outdoor plays.

Flag Day.—In Days We Celebrate.—M. Irish. See head of column also Patriotic celebrations.

June Time Play.—In All the Year Round.

For 14 girls.

Baker. 35c.

See Boys' plays, Plays for Girls for plays suitable for Commencement and Fantasies, Allegories, Religious.

July

Fourth of July.—See Pageants and Patriotic plays, American plays.

See volumes referred to in this list, Days We Celebrate, Patriotic Days, etc.

The Pikeville Centennial.—See under heading Entertainments.

Signing of the Declaration of Independence.—See under Patriotic. See under Shadow Plays and Pantomimes, plays suitable for Fourth of July celebration.

August

See Outdoor plays and Garden.

September-October

Harvest Home Jubilee.—In Eureka Entertainments. Penn. 40c.

See Entertainments also for corn husking, etc., entertainments suitable for fall festivals.

The Harvest Festival.—In Successful Entertainments.—W. N. Bigbee.

Penn. 35c.

Homecoming of Autumn's Queen.

Operatic dialogue. Thirty girls and boys. Music is simple, most of the tunes familiar.

Penn. 25c.

Labor Day.—In "Entertainments for All the Year," Clara Denton.

Penn. 40c.

Oct. 4—*St. Francis of Assisi.—See The Wolf of Gubbio.

Oct. 12—Columbus Day.—See Columbus—a drama under American list.

Oct. 30—Hallowe'en.

The dumb cake—a play based on a Hallowe'en ritual. A very quaint and well written little play. See Advanced One-act plays.

November-December

Nov. 11—Peace Day.—See under American History list—Plays of the recent war.

Patriotic Pieces from the Great War.—Compiled by E. Jones.

Containing all the gems of poetry written by our boys and of our boys, of France and Belgium, etc.

Penn. 40c.

*St. Francis. "It should not be such a surprise as it might otherwise be then to find that St. Francis may be considered in one sense as the father of the modern drama.—Prof. James Walsh in "Thirteenth, the Greatest of Centuries."***

Nov. 22. St. Cecilia's Day.

See St. Cecilia, a drama, in Religious plays.

Also St. Cecilia, poetic drama, by a Jesuit father. Oates, London.

Father Time's Thanksgiving.—In Successful Entertainments.—W. N. Bugbee.

Penn. 40c.

The Meaning of Thanksgiving.—Carolyn Wells.

Play in one scene. Four males, 9 females. Simple interior or exterior. Costumes easily made. Thirty minutes. Verses throughout the text set to old, well known tunes.

Penn. 25c.

See Plays of the Pioneers—Mary McMillan—Stewart, Kidd.

See Entertainments for All the Year.—C. Benton. Penn. 40c.

See Days We Celebrate, etc., at head of this list.

***See addenda, St. Francis.

Holiday Entertainments.

Features for Christmas, Thanksgiving, also for New Year's, Valentine's, Washington's birthday, Easter, Decoration day, Fourth of July.

Penn. 40c.

The Offerings of the Year.—C. P. Denslow.

Entertainment in one scene. Thirteen characters, boys and girls. Costumes easily arranged. No special scenery. Intended for Christmas, but touches upon the holidays and national celebrations. Thirty minutes.

Baker. 25c.

See Christmas Plays.

For holiday season for children to give in hospitals:

Molly's New Year Party.—(Stapp-Cameron).

Forty boys and girls. Scene—A sitting room in the home of Molly, a little sick girl.—1½ hours.

The Calendar Boy comes to amuse Molly with the message that his coming days will bring of joy, and he decides to have his New Year's party right there and all his holidays come laden with their gifts for Molly.

Baker. 30c.

DEAF AND DUMB—PLAYS FOR

1. The Shepherd in the Distance.—By Holland Hudson.

A pantomime play in three scenes.

This is a miniature Sumurun done in black and white, a merry tale of a Princess who goes in quest of a Shepherd. She falls into difficulties when a beggar upon whom she bestows a small alms tattles to her uncle, the Wazir. Ten characters. Very enjoyable and original.

Stewart & Kidd.

2. The Dumb Girl of Genoa.—By John Farrell.

Arranged by C. M. Y. for 8 males and 1 female.

C. Young, 6242 Winthrop ave., Chicago.

3. Pictured Readings and Tableaux.—E. M. Willard.

Denison. 35c.

4. See Pantomime list. See Shadow plays, etc.

Decorative Drama.—The new idea in pantomimes, music and silhouette. The Willow Plate Pattern.

See Greek—a Greek freize by Mari Ruef Hofer.

5. Six Plays for Poetmimes.—Alfred Krembourg. Others Publication, N. Y.

6. Birthday of the Infanta.

Could be acted in pantomime without any spoken words as the action and entire drama is so telling. Birthday of the Infanta in Stuart Walker's "More Portmanteau Adaptions."

Stewart & Kidd.

DICKENS—Plays from

1. Comic Dialogues From Dickens.—Arranged by W. E. Fette.

Nothing but Dickens' own words are employed, and the dialogues from each book may be combined, if desired, to form a longer entertainment. The collection comprises 16 selections from Pickwick, 9 from Martin Chuzzlewit, 7 from Old Curiosity Shop, and others from Nicholas Nickleby, Great Expectations, etc.

Baker. 35c.

2. The Cricket On the Hearth.

Three acts. Three interior scenes. Time, 2 hours. Six males, 7 females.

Caleb Plummer was a favorite part with Joseph Jefferson.

Baker. 25c.

3. The Chuzzlewits or Tom Pinch.—Dramatized by F. E. Fowle, from Martin Chuzzlewit.

Five acts, 15 males, 6 females. Scenery, 4 exteriors, 1 interior. Plays a full evening.

Baker. 35c.

4. Humorous Dialogues From Dickens.—Arranged by W. E. Fette.

Employing nothing but Dickens' own words, comprising dialogues from Nicholas Nickleby, Oliver Twist, David Copperfield, Dombey and Son, Pickwick Papers, Our Mutual Friend, etc. The collection is arranged, in some instances, so that an extended series of scenes from a single book may be given, or the component scenes given as separate short dialogues.

Baker. 35c.

5. Our Mutual Friend.—Arranged by H. R. Shattuck.

Four acts, 4 males, 4 females. Plays a full evening.

Adapted for amateur theatricals by the absence of all elaborate scenic demands.

Baker. 35c.

6. Christmas Carol.—Dramatized by G. M. Baker.

Time one hour. Six males, 3 females. Adapted to one interior scene, and introducing tableaux, music, etc. Very good dramatization.

Baker. 25c.

7. Dialogues From Dickens.

Contains full directions for presentation. May be rendered in any parlor or school-room.

Contents: Copperfield's Proposal, Squeer's School, The Prentice Knights, Spenlow and Jorkins, Mrs. Gamp's Tea, The Circumlocution Office, The Boy at Mugby, The Friendly Move, Bumble's Courtship, Return of Sol Gills, Mr. Peeksniff, Bardell vs. Piekwick, Mr. Micawber.

Denison. 35c.

8. Wax Figger Show of Mrs. Jarley.

The show consisted of wax figures of historical characters, giants, freaks of nature, etc. Mrs. Jarley explains each "figger," which is represented by a living person. Fine opportunities for local hits. Contains 55 figures.

Denison. 25c.

9. Bardell vs. Pickwick.—Arranged from Pickwick Papers.

Farce. Time, 25 minutes. Scene, a court room. Six males (with attorneys, erier, etc.), 2 females.

Denison. 15c.

10. Holiday Dialogues From Dickens.—See Christmas Dialogues in this catalogue.**11. Nicholas Nickleby.—Arranged by Edward Sterling.**

Farce. Two acts, 12 males, 7 females.

French. 25c.

12. Dombey & Son.—Arranged by John Brougham.

Drama. Three acts, 13 males, 5 females.

French. 25c.

13. Mrs. Gamp's Tea.—From Martin Chuzzlewit.

Time, 10 minutes. Two females.

Denison. 25c.

14. The Lamplighter.—Play by Charles Dickens.

Farce in one act. Three scenes. Six males, 3 females.

Very humorous, if several coarse lines are omitted.

In "Papers, Plays and Poems" in Hearst's International Library.

15. Cricket on the Hearth.

Three acts. Six males, 7 females. Three interiors—2 hours.

Caleb Plummer was a favorite part of the late Joe Jefferson. Tillie Slowboy, great eccentric eomediienne part.

Baker. 25c.

DRAMA—List for Advanced Amateurs

The following list, handled by American Play Co., 33 West 42nd St., New York City, are plays in Mss. form. See note at end of list:

1. Art and Opportunity.—Harold Chapin.

Comedy. Three acts. Five males, 2 females. Two interior, 1 exterior.

Extremely clever play for clever audience. All roles have excellent opportunities. Pauline Cheverelle, the lead, interesting development in new adventuress type. Earl is a delightful "old man" study; his sister, arrogant, proud old lady. Play in which the complacent superiority of English nobility is keenly satirized.

2. Brother Officers.

Eleven males, 4 females. Two interior, 1 exterior.

3. Bubble, The

Comedy. Three acts. Three males, 2 females.

One interior throughout—"living room back of Delicatessen store." Gustave, the German delicatessen proprietor, who is taken in by a very smooth crook and gets rich quick, is an excellent German comedy role. The wife and Gustave will keep the duller audiences in roars of laughter with their funny, quaint dialect and phraseology. The crook, a newspaper man, juvenile lead, and daughter of Gustave, are all good parts, requiring skilled players.

4. Caught In the Rain.

Thirteen males, 4 females. Two interiors, 1 exterior.

5. Charley's Aunt.

Seven males, 4 females. Two interiors, 1 exterior.

College boy masquerades as Charley's aunt and chaperones a college party.

6. The Climax.

Three males, 1 female. One interior throughout.

Story of a girl with operatic aspirations who loses voice after throat operation. Role requires fine singing.

7. Come Out of the Kitchen.

Six males, 5 females, 3 interiors.

8. The Copperhead.

Ten males, 5 females, 1 interior, 1 exterior.

See list Civil War plays.

9. Daddy Long Legs.

Eight males, 14 females, 3 interiors, 1 exterior.

10. David Harum.

Eleven males, 3 females, 2 interiors, 1 exterior.

11. **Disraeli.**
Fourteen males, 6 females, 4 interiors, 1 exterior.
12. **The Dummy.**
Nine males, 3 females, 3 interiors.
A detective comedy, in four acts, by Harvey O'Higgins and Harriet Ford. A glimpse into the seamy side of life—a vivid picture of gambling den—dialogue throughout in keeping. Barney, splendid, boy "tough" character, who aspires to be a "detectuv."
13. **Fine Feathers.**
Three males, 4 females, 2 interiors.
A play with a strong moral lesson, showing to what extremities the desire for fine feathers will bring people.
14. **General Post.**—By J. E. Harold Terry.
Five males, 2 females, 1 interior.
Good English play, showing that the fortunes of war level all ranks. Very modern, interesting and keen, delightful play. Splendid characterizations. First act is at the beginning of Great War.
15. **Heart of Paddy Whack.**—By Rachel Crothers.
Six males, 6 females, 1 interior, 1 exterior.
See under Irish plays.
16. **Held by the Enemy.**—By William Gillette.
Fifteen males, 3 females, 5 interiors.
Civil War drama. See under American historical plays.
17. **He and She.**—Rachel Crothers.
Three males, 5 females, 2 interiors.
One of the leading successes of season '21-'22, a revival. Question of woman's proper sphere—in art or the home.
18. **In Old Kentucky.**—By C. T. Dazey.
Nine males, 3 females, 2 interiors, 5 exteriors.
19. **Inside the Lines.**—By Earl Derr Biggers.
Drama in 3 acts, 11 males, 6 females, 2 interiors.
Story of a spy during the late war with scene laid in Gibraltar just before and at the time the English fleet passed through the straits of Gibraltar. Many thrilling moments. Good play. Excellent characters. Interesting play for amateurs to stage.
20. **Jack Straw.***—Somerset Maugham.
Comedy, 7 males, 5 females, 2 interiors.
Excellent play—clever character drawing. Difficult except for amateurs of experience. (See reference at end of this list.)
21. **Little Minister.**—Barrie.
Twelve males, 4 females, 2 interiors, 2 exteriors.
22. **Machushla.**
Comedy, with singing. (See Irish.) Six males, 4 females, 3 interiors, 1 exterior.
23. **Madame X.**—From the French by John Raphael.
Eleven males, 5 females, 4 interiors.
24. **Message From Mars.**
Ten males, 5 females, 1 interior, 1 exterior.
Fantastic drama with a wholesome moral. An inhabitant from Mars comes to visit this earth, and preaches many pointed sermons.
25. **Miss Nelly of N'Orleans.**
Comedy, 4 males, 5 females. One exterior scene throughout.
Quaint. Full of the real "N'Orleans" color. Miss Nelly, who has had an unfortunate love affair, comes back after an absence of twenty years to the home of her girlhood, and in spite of her added years is the devastating, audacious belle as of yore. Played by Mrs. Fiske.
26. **The Old Homestead.**
Eight males, 5 females, 2 interiors, 2 exteriors.
27. **Out There.**—Hartley Manners.
Eleven males, 5 females, 2 interiors, 1 exterior.
Recruiting in England during the late war. Hospital scene that is good—full of comedy. Used by Laurette Taylor. See mention under Plays of late war—American list.
28. **Peter Pan.**
Twelve males, 14 females, 4 interiors, 3 exteriors.
Barrie's charming fairy play.
29. **Pollyanna.**
Five males, 6 females, 3 interiors.
30. **Poor Relation.**
Six males, 5 females, 1 interior, 1 exterior.
"Eccentric" lead, as created by the famous comedian, Sol Smith Russel.
31. **Potash and Perlmutter.**
Fourteen males, 8 females, 3 interiors.
32. **The Professor's Love Story.**
Six males, 5 females, 2 interiors, 1 exterior.
Middle-aged, absent-minded professor falls in love with his secretary and is a long time awakening to the fact. Whimsical, delightful play.
33. **Romance of Athlone.**
Eleven males, 7 females, 1 interior, 3 exteriors.

Also published by Dramatic Publishing Co.
60c.

34. Rosary, The
Five males, 4 females, 1 interior, 2 exteriors.
Virtue triumphant over the villain. A rosary keepsake, figures prominently in the plot.
This play is not in Mss., but in convenient book form.

35. Seven Keys to Baldpate.
Nine males, 4 females.
Unique, mystery play. Same scene throughout. Splendid play for amateurs.

36. Shavings.
Eight males, 4 females, 1 interior, 1 exterior.

37. Tea for Three.
Three males, 2 females, 3 interiors.

39. Thirty-Three Washington Square.
Ten males, 6 females, 3 interiors.

40. Three Faces East.
Eleven males, 3 females, 4 interiors.
Interesting play. Theme dealing with recent great war—and woman spy.

41. Tillie.—By Helen R. Martin and Frank Howe, Jr.

Comedy in 4 acts, 9 males, 5 females, 1 interior, 1 exterior.

Founded on novel, "Tillie the Mennomite Maid," and played with great success by Patricia Collinge.

42. Tish.
Founded on Mary Robert Rinehart's famous Tish stories.

43. Yellow Jacket.
One scene throughout. See Plays of China.

44. The Little Father of the Wilderness.
See under American list.
Available for amateur use at a royalty of \$50 for each performance.

The royalty on the above plays listed, range from \$25 to \$100 a performance. Mss. will be sent out, three copies at a time after the receipt of a check for \$10 to be held as a deposit and refunded, etc. As many typewritten parts of a play will be sent after a play is decided upon as desired.

American Play Co., 33 West 42nd St., New York City.

John Ermine of the Yellowstone.
Warrens of Virginia.

The Crisis.

Listed on previous pages.

Plays for Advanced Amateurs. Published by Baker & Co., Boston.

45. The Amazons.—Pinero.

Farce, 3 acts, 7 males, 5 females. Scenery, 1 exterior, 1 interior, not difficult. Time, full evening.

The three girls in Lady Castlejordon's family are brought up as boys, but when the three "right" young men appear the Lady finds that her scheme has gone wrong.

60c per copy. \$10 royalty per performance.

46. First Lady of the Land.—See under list American plays.

47. Hamilton.—See under list American plays.

48. The Big Drum.—Pinero.

Comedy, 4 acts, 12 males, 5 females, 3 interiors. Acting rights reserved.

Mackworth, the novelist, renews acquaintance with Otilie de Chaumiere, with whom he had quarreled ten years before and their engagement results. Philip's lack of financial success is objectionable to Otilie's family, whose persistent beating of "of the big drum for self-advertisement," was the cause of original quarrel. It is stipulated, then, that Philip must show definite financial returns, and when the new novel of Philip's hangs fire on publication, Otilie buys up large edition. When Philip discovers this trick they part forever.

60c.

49. The Cabinet Minister.—Pinero.

Farce, 4 acts, 10 males, 9 females, 3 interiors—1½ hours.

An admirable, high-grade farce, strongly recommended. Lady Twombly, wife of Secretary of State, borrows from Joseph Lebanon, a Hebrew financier, in order to keep up her position, and is forced in order to secure renewal of her notes, to introduce Lebanon and his sister into society. He bargains with her that in return for her indebtedness to him that she will divulge certain official secrets of her husband's on which he can trade in the stock market. Her husband overhears the demand and arranges to have false information reach Lebanon; and Lady Twombly, learning this, speculates on the other side and Lebanon comes a cropper. Full of humorous incident.

60c. Royalty \$10.

50. The Importance of Being Earnest.—Oscar Wilde.

Farce, 3 acts.

Worthing, as a means of escaping from social surroundings has invented a brother, Ernest, a youth of reputed wildness, whom he is obliged to succor and aid. His ward, Cicily, forms a

strong hypothetic, romantic attachment for this hypothetical chap, and complications of very amusing sort result.

(Royalty on application.) 60c.

51. The Schoolmistress.—Pinero.

Farce, 3 acts, 9 males, 7 females, 3 interiors. Easily arranged. Plays full evening.

A principal of a select girls' school becomes a comic opera prima-donna, strictly incognito, in order to pay off bills of her titled husband and leaves him in charge of the school during her absence. An admirable acting play with lots of good parts.

Royalty \$10. 60c per copy.

52. Dandy Dick.—Pinero.

Farce, 3 acts, 7 males, 4 females, 2 interiors—2½ hours.

Rev. Augustus Jedd, oppressed by high cost of living and an ambition to restore the spire of his church, reverts to habits of his college days, and places a bet on Dandy Dick, a horse owned by his sporty sister, Georgiana. Accident brings the horse to the Dean's own stable and a laughable, ingenious farce is built upon this incident.

Royalty \$10. 60c.

53. The Magistrate.—Pinero.

Farce, 3 acts, 12 males, 4 females. Interiors—2½ hours.

Mr. Posket, a police court magistrate, is induced by his precocious stepson to make a furtive visit to a "sporty" restaurant. Thither Mrs. Posket also repairs in urgent quest of Colonel Lukyn, the boy's godfather. Nearly everybody in the cast assembles in the same place and just as the restaurant is "pulled" by the police. Thus it arrives that Mrs. Posket has to appear as a criminal in her husband's court. The complications thus brought about supply two hours and a half of uninterrupted fun.

Royalty \$10. 60c.

54. Cousin Kate.—H. H. Davies.

Comedy, 3 acts, 3 males, 4 females, 2 interiors, 2½ hours.

Kate Curtis, twenty-nine, meets her fate in the person of Heath Desmond, an artist, whom she encounters in a railroad train on her way to her aunt's house, wholly unaware that Heath is the man her aunt's daughter, Amy, is engaged to, and with whom Amy had quarreled. When Kate discovers the condition of affairs, she deems it her duty to sacrifice herself and reunite the former lovers, but Amy turns out to prefer the curate after all, so all ends well. A charming piece—all the parts good.

Royalty \$50. 60c.

55. The Hobby Horse.—Pinero.

Comedy, 3 acts, 10 males, 5 females, two interiors, 1 exterior.

Mrs. Jermyn's "hobby" is poor little boys. Mr. Jermyn's is horse-racing. Mrs. J.'s plan for a home for her pets is converted by Jermyn into a retreat for broken-down sports. By a series of complicated, amusing and highly dramatic incidents the two discover the folly of their respective hobbies, and all ends happily. Wholesome, amusing play.

Royalty \$10. 60c.

56. Iris.—Pinero.

Drama, 5 acts, 7 males, 7 females, 3 interiors. Excellent play.

J. M. Barrie declares that Iris is the best piece of work from the pen of Pinero—an extremely difficult play to do—the part of Iris requiring the greatest amount of talent—a very exacting, difficult role. Other parts equally exacting. Plays full evening.

Royalty \$10. 60c.

57. Lady Epping's Lawsuit.—H. H. Davies.

Comedy, 3 acts, 12 males, 7 females, 3 interiors, full evening.

Lady Epping, who has written fifteen unpublished plays, meets Hughes, an approved dramatist, and endeavors to combine collaboration with flirtation. Her subsequent lawsuit against him for theft of her ideas is complicated by damaging letters from her that have fallen into the hands of Mrs. Hughes, the facts developing in a very amusing trial scene.

Royalty \$25. 60c.

58. The Mollusc.—H. H. Davies.

Comedy, 3 acts, 2 males, 2 females—single interior—2¼ hours.

Tom Baxter's struggle to reform his sister, who has grown to be a "mollusc," is one of the most delightful comedies of the last ten years.

Royalty \$50. 60c.

59. Monsieur Beaucaire.—A dramatization of by H. H. Freeman.

Three acts, 14 males, 17 females. Costumes of the period. Scenery, mere backgrounds, amply described. Plays 2 hours.

This version of Booth Tarkington's novel was made for Smith College. It is offered with the understanding that performances of its text will not be given for profit or before paying audiences, save for charitable purposes.

60c.

60. Mrs. Gorrington's Necklace.—H. H. Davies.

Play in 4 acts for 5 males, 5 females. One interior—2½ hours.

Mrs. Gorrington, the most delightful of all of Mr. Davies' feminine idiots, has her diamond necklace stolen by another guest at the same

house party and the unravelling of the clever fabric of circumstances thus provided affords a story of unusual thrill and interest. An admirable group of well contrasted and vividly drawn characters conduct the story. Always successful. Royalty \$50. 60c.

61. Nathan Hale.—Clyde Fitch.

Play in 4 acts, 15 males, 4 females, and extras, 4 interiors, 2 exteriors. Costumes, eighteenth century. Plays full evening. Admirably suited for class work in schools of acting, its scenes ranging from broad farce to tragedy.

Royalty \$10. 60c.

62. The New York Idea.—Langdon Mitchell.

Comedy, 4 acts for 9 males, 6 females, 3 interiors. Plays full evening.

"It is a social satire so largely conceived and so vigorously executed that it might take an honorable place in any dramatic literature. . . . I find it quite hard to classify, *The New York Idea*, under any of the established rubrics. It is rather too extravagant to rank as a comedy; it is much too serious in its purport, too serious in its character delineation and too thoughtful in its wit, to be treated as a mere farce. Its title—not, perhaps, a very happy one—is explained in this saying of one of the characters: 'Marry for whim and leave the rest to the divorce court'—that's the New York idea of marriage. Like all the plays, from Sardou's 'Divoreans' onward, which deal with a too facile system of divorce, this one shows a discontented woman, who has broken up her home for a caprice, suffering agonies of jealousy when her ex-husband proposes to make use of his freedom she has given him, and returning to him at last with the admission that their divorce was at least 'premature.' Divorce always means an ugly and painful scandal, and indeed, that is the implication which Mr. Mitchell, as a moralist, conveys to us. Altogether *The New York Idea* is, from the intellectual point of view, the most remarkable piece of writing I have encountered in America."—Clayton Hamilton.

Royalty \$25. 60c.

63. A Single Man.—H. H. Davies.

Comedy, 4 acts, for 3 males, 9 females, 2 interiors. Plays full evening.

Robin Worthington, forty-three, gets engaged to Maggie Cottrell, seventeen, and tries his best to adapt himself to her immaturities, but finds out in the end he is really in love with his secretary, Miss Hesselstine, and wins her against highly interesting difficulties and exciting experiences. A clever comedy with female characters predominating.

Royalty \$50. 60c.

64. The Thunderbolt.—Pinero.

Comedy, 4 acts, for 10 males, 9 females, 3 interiors. Full evening.

Phyllis Mortimore finds and destroys a will that recognizes and benefits the daughter of Edward Mortimore, deceased, by a secret marriage, to the detriment of his brothers; and the unravelling of circumstances thus created is the plot of a most dramatic play. A powerful play with remarkably even cast.

Royalty \$10. 60c.

65. The Tyranny of Tears.—C. H. Chambers.

Comedy in 4 acts, 4 males, 3 females, 1 exterior, 1 interior.

Mrs. Parbury dominates her husband by facile tears, having her own way in all matters by the use of this watery weapon. But when her jealousy of Miss Woodward, his typewriter, leads her to desire her dismissal, the worm turns and there might have been a fatal rupture had not her brother George, home from the wilds of America, fallen in love with the cause of the quarrel, etc.

Royalty, \$50 each performance. 60c.

66. The Weaker Sex.—Pinero.

Comedy, 3 acts, for 8 males, 8 females, 2 interiors, not difficult.

Sylvia, daughter of Lady Vivash, falls in love with Ira Lee, who years before under another name, had been in love with her mother, who now, a widow, has reverted in memory to her old love and finds she still cares, although she believes him dead. The solution of this powerful situation is the frame of the play and is covered with abundant comedy afforded by a Suffrage leader and her constituents. A strong piece.

Royalty, \$10 each performance. 60c.

Remainder of plays listed are 60c per copy and all play a full evening unless otherwise stated.

67. The Romancers.—By Rostand.

Comedy, 3 acts, 5 males, 1 female, and extra men. Scene, 1 exterior. Costumes fanciful. Strongly recommended to those seeking play of high merit with fine literary quality. 35c.

68. Cyrano de Bergerac.—Edmond Rostand.

Comedy, 5 acts, for 31 males, 10 females. Scenery elaborate. Costumes of period. 60c.

69. The Fan.—By Goldoni.

Comedy, 3 acts, for 10 males, 4 females. Scene, a single exterior. Costumes of the place and period. The version used by the Yale Dramatic Association.

70. Mary Stuart.—From the German of Schiller.

Tragedy, in 5 acts, for 13 males, 4 females and extras. Costumes of period. Scenery varied and elaborate. Printed from prompt-book of Mme. Modjeska. 25c.

71. Revisor.—By Gogol.

Comedy, in 5 acts, for 19 males, 5 females, 2 interiors. Costumes of Russia. Version used by Yale University Dramatic Association.

72. Only 38.—A. E. Thomas.

Very delightful; highly recommended.

Mother, aged 38, who has two young people on her hands, suddenly becomes charmingly rejuvenated.

Baker. 75c.

Dulcey.—Kaufman and Connely.

Baker. \$1.85.

Deburau.—Sacha Guitry.

Baker. \$2.10.

PLAYS FOR ADVANCED AMATEURS

(From Denison, Publishers)

The Laughing Cure.—Edith Painton.

Comedy, 2 acts, for 4 males, 5 females, 1 interior. Time, 1¾ hours. Very good little comedy.

A woman without a sense of humor distresses her family, especially when it leads to chronic dyspepsia. Her old physician places the case with his young nephew, a young M. D. just out of college, who prescribes regularly, every thirty minutes, one laugh. Full of fun and action. An old lady of the Auntie Doleful type, in direct contrast to the cheerful spirit of the play, supplies excellent comedy.

No royalty. 35c.

74. Old Maids.—Fanny Cannon.

Comedy, 3 acts, for 5 males and 8 females. Two interiors.

This might be called the tragi-comedy of a small town. Alma, aged 25, with a "horrible example" of a town of unmated women, accepts the only marriageable young man in the neighborhood for fear of being an old maid. But Caselda, an attractive and youthful seeming old maid arrives from New York, and in dramatic yet laughable fashion she turns things around, opening the eyes of her former townspeople and saving Alma from the village beau. Running through the comedy is a vein of serious undercurrent on the status of the unattached female, and a hint as to the way out. Every person in the play is a type that invites the skill of the artistic performer of character parts. Royalty, \$15; 50c per copy.

75. When Smith Stepped Out.—Harry Osborne.

Comedy, 3 acts, 4 males, 4 females. Interior scene throughout. Two hours.

Absent minded Uncle Bill on a visit from Australia, starts on a walk with a revolver in

his pocket. He innocently robs a man of his watch, loses his hat, gives detectives a merry chase, all but breaks up one peaceful home and has everyone stepping about in the liveliest possible manner. No star parts but strong characterization throughout. Royalty of \$10. 50c.

Published by Samuel French and Co., 28 W. 38th St., New York, or 26 Southampton Road, London.

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76. When We Were Twenty-one.—H. V. Esmond.

Comedy, 4 acts, 9 males 5 females. Two sets. Costumes modern. Time, 2½ hours.

Delightful little play. Dick, lovable, quaint character, Nat Goodwin's role. "The Trinity," also excellent parts for character men. The Imp, heavy role for leading juvenile. Act III might be discreetly omitted without spoiling the play.

77. An American Citizen.—Madeline Lucette Ryley.

Comedy, 4 acts, 9 males, 5 females. Three interiors, 1 exterior. Time—2¼ hours.

Crugar, to meet liabilities of his partners, marries his cousin, an English girl, on sight, whose father left Crugar his fortune on condition that he become an Englishman and marry an English girl. The couple part at the church door, meeting a year afterward at Nice. Crugar falls in love with his wife after losing his fortune and goes back to America to earn an honest living by manufacturing stove polish. Crugar is also a Nat Goodwin success.

78. The New Boy.—By Arthur Law.

Farcical comedy. Six males, 3 females. One interior scene. Time—2½ hours.

Mrs. Rennie, newly married, comes to visit her relative, Dr. Candy, who keeps a school for boys, and being desirous of keeping the news of her second marriage from the doctor allows her husband to be introduced as her son. He then becomes a member of the school and farcical situations ensue.

79. In Chancery.—Pinero.

Farcical comedy in 3 acts. Seven males, 6 females. Three interiors. Time—2 hours, 15 minutes.

Montague Joliffe in a railroad collision is injured and brought to Stapleton Junction tavern and upon recovery it is discovered that he suffers from total loss of memory. A marriage is arranged with the landlord's daughter, the landlord being a fiery tempered old gentleman. On

the day of the wedding there comes to the hotel a detective, Hinkman, looking for a man named Smith, clandestinely married to a ward in chancery. Joliffe is mistaken for Smith and many funny complications occur when Mr. and Mrs. Smith register at the hotel that evening.

80. The Importance of Being Earnest.—By Oscar Wilde.

Comedy in 3 acts. Five males, 4 females. One exterior, 2 interiors. Time—2¼ hours.

Full of bright lines and epigrams. The play has no very serious purpose, but is witty and entertaining. Mr. Wilde styles it "a trivial comedy for serious people." Difficult to play on account of the sustained serio-comedy character of the roles.

81. Barbara Fretchie, the Frederick Girl.—Clyde Fitch.

Play in 4 acts. Thirteen males, 6 females. Two interiors, 2 exteriors. Costumes of Civil war. (See Civil war list)

82. Beau Brummel.—By Clyde Fitch.

Four acts, 11 males, 7 females.

Beautiful play woven around the character of the renowned Brummel, who set the fashion even for the king of England. Mansfield's great role. Costumes of period of George II.

83. The Dictator.—By Richard Harding Davis.

Farce in 3 acts. Fourteen males, 3 females. One interior, 1 exterior. Plays a full evening.

Brooke Travers, who has left New York with his valet on a southbound steamer, after a questionable night with a cabman goes through a series of amusing embarrassments, emerging first as United States consul at a port in Central America and finally as its dictator. Juanita is the usual stage type of Spanish woman—rather unflattering and melodramatic. The farce is clever, however, and the dialogue bright and entertaining. Illustrated with scenes from the play.

84. The Galloper.—By Richard Harding Davis.

Comedy in 3 acts. Sixteen males, 4 females. One exterior, 2 interiors. Plays a full evening.

Extremely clever play. A "galloper" is a war correspondent who does "stunts" on horseback in getting news to nearest telegraph station. The comedy deals with events in the war between Greece and Turkey a few years ago. Illustrated with scenes from the play. Cope is an unusually fine part for comedian lead.

85. Mice and Men.—Madeline Lucette Ryley.

Romantic comedy in 4 acts. Seven males, 5 females. Three interiors, 1 exterior. Costumes of period of 1786. Time—2½ hours.

Charming little play. Highly recommended. Annie Russel played leading role. Mark Embury, a man over 40, is of opinion that the perfect wife must be educated from state of ignorance and simplicity to the ideal of the man she is about to marry. He sets to work to work out his ideas with a Foundling girl. His young nephew comes on the scene and proceeds to upset all his uncle's theories.

86. The Dover Road.—By A. A. Miln.

Three acts, 6 males and 4 females. Four scenes, one interior.

As in the original writing of the play; (the New York stage version not as suitable nor as artistic with its so-called "happy ending.")

87. The Truth About the Blayds.—A. A. Miln.

In three acts. Five males and 3 females. One interior.

Two brilliant plays, full of real comedy, sparkling dialogue and delightful veracity and freshness.

Included in one volume, \$2.10. Baker.

88. Her Own Money.—Mark E. Swan.

Comedy in four acts. Three males, 4 females. Time—2½ hours.

A very human, "homely" vivid play—true to life—about ordinary people. The heroine of the play, the wife, has saved up \$2,000 with the dream that it will be the installment for first payment on a real home in the country. A crisis comes when the husband needs this money, which she has secretly saved, and she gets a friend to pretend to loan the money. A jealous wife, a neighbor, accidentally happens on this transaction and complications follow. A worthwhile play dealing, as it sincerely does, with a picture from real life.

89. Mrs. Temple's Telegram.—Wyatt and Morris.

Farce. Five males and 4 females. One interior scene stands throughout the three acts. Time—2½ hours.

A sprightly farce in which there is an abundance of fun. Mrs. Temple incredulous as to her husband's explanations about his proceedings, discovers him in a lie and threatens to go home to mother. He calls in his best friend to help him impersonate Brown, at whose house he was supposed to be staying during the night out. A comical tangle ensues. The characters and situations are rational and human and the dialogue is witty. A veiled moral on fibbing is revealed at the close. It is a play that should appeal to all audiences—well balanced cast and therefore most interesting for amateur production. Highly recommended for an evening of hilarious fun.

90. Under Fire.—Roi Cooper Megrue.

Melodrama. A play of yesterday, today and tomorrow. Three acts. Some 29 male characters and extras with 4 female parts. Three interiors, 1 exterior.

Stirring play dealing with recent war. Good scenes in Act II when the Germans come into the little peaceful Belgian town, and a particularly fine scene in the ruined church, Act. III. Full of historical accuracy and authority. A play to be depended upon to always furnish thrills.

91. Adventure of Lady Ursula.—Anthony Hope.

Comedy in 4 acts for 12 males and 3 females. Four interior scenes. Costumes old English of early 18th century. Time—2½ hours.

Lady Ursula dons her brother's clothes and goes to Sir George's house to dissuade him from fighting a duel with her elder brother, Lord Hassenden, the cause of the duel being a foolish prank of her own. The play is bright and effective and the dialogue witty in the manner of the 18th century.

92. The Prince Chap.—By Edward Peple.

Comedy in three acts for 6 males and 6 females—one of these a child of 6. Two interiors. Plays a full evening.

Full of gentle laughter and sweet sentiment. A young American sculptor in London working hard to make a name for himself adopts an orphan girl of six whose mother had been a model. His American fiancée on a visit to London becomes jealous of his great love for the child, and in a fit of pique marries another man. The girl, grown to womanhood, fills the artist's life so completely that he asks her to become his wife. The brother artists in a Christmas eve scene filling the stocking of the orphan is a delightful scene. Lines in beginning of play, stock conversation of artists' studios, might well be omitted.

93. The Man of the Hour.—George Broadhurst.

Play in 4 acts. Thirteen males, 3 females. Four interiors. Time—2½ hours.

In this famous play Mr. Broadhurst has mixed love and politics in an absorbing manner. Taking the theme of graft in municipal affairs he has made the work timely and has shown the old conflict between love and duty under new and interesting conditions. Alwyn Bennett, who becomes the man of the hour, is the son of a rich financier, deceased, and has a kind, indulgent mother. He is an idler. He loves Dallas Wainwright, the niece of a wealthy and scheming man. Before Dallas will marry him she urges him to do a man's work. Bennett becomes mayor, elected by Horrigan and his gang, and

the play deals with the difficulties of Bennett to keep true to his mother's maxims to do his duty and keep straight. A strong, pleasing play. The leading juveniles provide the usual humor.

94. Robina in Search of a Husband.—Jerome K. Jerome.

Farce in 4 acts. Eight males, 4 females. Same interior scene throughout. Time—2½ hours.

An amusing mistaken identity play handled by the great English humorist in his best vein. The scene is placed in "the sitting room of The Dove-Cote, a romantically situated lonely little inn in Wales, frequented by honeymoon couples and anglers."

95. Green Stockings.—A. E. W. Mason.

A delightful comedy in 3 acts for 7 males and 5 females. Played originally in two interiors, it can easily be played in one interior. Time—2½ hours.

This is a merry play, both plot and dialogue. The plot deals with the custom whereby an elder sister is compelled to wear green stockings at the wedding of her younger sister, provided she herself happens to be unmarried or unbetrothed. Celia Farraday has worn the hated green stockings twice and she rebels as time for the wedding of youngest sister approaches. She invents a sweetheart who bears the name of Smith and excuses his non-appearance by saying that he is in Africa. She writes a letter to him, intending to destroy it, but it is discovered by some one and mailed. An officer by the name of Smith in her Majesty's service receives the letter. His interview with Celia results in a series of laughable situations that terminate happily. Green Stockings is a comedy of unalloyed delight.

96. The Lion and the Mouse.—Chas. Klein.

Play in 3 acts for 10 males and 8 females. Time—2½ hours.

The story of a young girl's battle with an American money king. It is founded on an attempted impeachment of a federal judge before the United States senate and this play ranks as one of the greatest successes the American stage has known. The battle of wits between the unscrupulous millionaire and a delicate but plucky girl is a story of absorbing interest.

97. The Little Gray Lady.—Channing Pollock.

A play without a hero. In 4 acts. Six males, 5 females. One exterior, 2 interiors. Time—2½ hours.

A story of government office life in Washington. Its people are middle class people, most of whom are clerks employed in redemption office of the treasury department.

98. Held By the Enemy.—Gillete.
Military drama in 4 acts for 14 males and 3 females. See Civil War list also for **Secret Service**—Gillette.
Four acts, 16 males, 5 females.

99. The Speckled Band.—Arthur Conan Doyle.
An adventure of Sherlock Holmes in 3 acts.
Sixteen males and 3 females.

100. A Bachelor's Romance.—Martha Morton.
Comedy in 4 acts. Seven males, 4 females.
The bachelor, a big-hearted bookworm, falls in love, unknowingly, with his charming ward. All the remaining parts are good and interesting to develop—a worldly widow, Savage, a literary hack; Gerald, a fop, etc.

101. The Superior Miss Pellender.—Sydney Bowkett.

Comedy, 3 acts, 2 males—one a boy—4 females. One exterior, 1 interior. Time—2 hours.

One of the cleverest comedies written for a small cast. Each member of the Pellender family strongly characteristic—the mother, a gentle pretty widow, who falls in love with the diffident Mr. Tister, a role played by Cyril Maude, is reluctant to break the news of her approaching marriage to her eldest, the superior Miss Pellender. In ultimate desperation they elope, leaving a note behind explaining. An extremely useful play for a small company of marked talent.

102. Strongheart.—Wm. De Mille.
American comedy, 4 acts, 17 males, 5 females. (See under list American plays.) Also published by Baker.

103. The Builder of Bridges.—Alfred Sutro.
Drama, 4 acts, 5 males, 4 females. Three interiors.

Excellent play requiring the highest art from the players. Dorothy Faringay, already engaged to one man, schemingly seeks the love of Edward Thursfield, the builder of bridges, in order to use his influence for a weak brother whom she loves immoderately. Brilliant dialogue and finely constructed play. The character of Thursfield stands out as a fine figure of a man amid all of Sutro's fine characterizations. 60c.

104. Captain Letterblair.—Marguerite Mer-ton.

Comedy, 3 acts, 8 males, 3 females. Three interiors.

Letterblair of the Royal Irish Fusillers, delightful Irish character, played originally by E. H. Sothorn. The copy is profusely illustrated from original production. 75c.

105. Brignol and His Daughter.—From the French of Alfred Capus.

Comedy in 3 acts. Three males and 4 females.

An impecunious father desires to marry off his daughter to square his gambling debts, but love eventually triumphs and Cecile, the daughter, marries the man of her heart. 60c.

106. The Cap and Bells.—Robert Vansittart.

Comedy in 3 acts. One interior throughout.

This play, produced at The Little Theatre, London, is a very advanced little play suitable for a thinking audience. The theme revolves upon English politics and snobbery versus democracy—personal ambition being sacrificed for true love. 60c.

107. Heartease.—Chas. Klein and J. I. C. Clark.

Romantic comedy. Three acts; one male, 4 females. Costumes of 18th century.

Heartsease is the name of a song which a poor composer, in love with a lady of the nobility, dedicates. Fate keeps them apart and the song, which has been pirated by his rival, is the means of bringing the lovers together at last. 50c.

108. The Three of Us.—Rachel Crothers.

Play in 3 acts. Seven males and 3 females. Time—2½ hours.

The "point" about the play is that it treats mining camp life from a new standpoint, depicting the affairs of a tenderfoot colony in one of the Nevada digging centers. The play is well constructed and acts capitably and has been a tremendous success. 60c.

109. The Witching Hour.—Augustus Thomas.

Play in 4 acts for 12 males, 3 females. Two interiors. Time—2½ hours.

Gamblers, hypnotism, telepathy and love all figure in this unusual play in which the recreants all reform before the final curtain. 60c.

110. In Mizzouri.—See American list.

111. The Littlest Rebel.—Edward Peple. See Civil War list.

112. Oliver Goldsmith.—Augustus Thomas.

Play in 3 acts for 18 males and 6 females.

A charming and picturesque play about one of the most interesting "masters of literature;" introduces a rehearsal of Goldsmith's play, "She Stoops to Conquer." The characters of Dr. Samuel Johnson, Boswell, David Garrick, Edmund Burke and Goldsmith's sweetheart figure prominently in the play. 75c.

113. Peg o' My Heart.—See Irish plays.

114. The Big Idea.—A. Thomas and Clayton Hamilton.

Play in 3 acts, 7 males, 4 females.

A young man's father has used funds of a bank and the young man contemplates suicide to collect on an insurance policy that will replace the money. Instead he writes a play and *The Big Idea* is the play of how he writes the play. Full of amusing scenes. 75c.

116. The Rogue's Comedy.—Henry Arthur Jones.

Sixteen males, 7 females, 3 interiors.

L. Prothero, clever at feigning clairvoyant powers, carries on his unscrupulous business until his own son, whom he has sent to respectable relatives to be brought up, discovers his "fake" second sight. The son is about to marry a girl of fine family and Prothero and his wife leave the country in order that the son may never know the true condition of affairs. A brilliant play, suited to amateurs of professional talents. 60c.*

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Maggie, the heroine, was a great success played by Maude Adams.

Maggie is "the man behind the gun" in her husband's career. The play shows that a woman should never let a man know that she is the brains in any kind of a partnership.

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THE PLAYS OF SIR ARTHUR PINERO

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127. The Times.

Comedy, 4 acts, 6 males, 7 females.

128. The Magistrate.

Farce, 3 acts, 12 males, 4 females.

129. The Hobby-Horse.

Comedy, 3 acts, 10 males, 5 females.

130. Dandy Dick.

Farce, 3 acts, 7 males, 4 females.

131. Schoolmistress.

Farce, 3 acts, 9 males, 7 females.

132. Weaker Sex.

Comedy, 3 acts, 9 males, 7 females.

133. The Amazons.

Farce, 3 acts, 7 males, 5 females.

134. The Cabinet Minister.

Farce, 4 acts, 9 males, 9 females.

135. In Chancery.

See above, in list.

136. Trelawney of the Wells.

Comediette, 4 acts, 10 males, 8 females.

137. Iris.

Drama, 7 males, 7 females.

133. Thunderbolt.

Drama, 4 acts, 10 males, 7 females.

DRAMA

Disraeli.—Louis N. Parker.

\$1.00 net.

139. The Cassilis's Engagement.—St. John Hankin.

Comedy, 4 acts, 1 exterior, 3 interiors—2½ hours.

Judicious cutting of lines will render this a suitable play. Amateurs seeking a good society drama will enjoy this play, which calls for Mrs. Cassilis, grande dame, to her finger tips; Geoffrey, young Englishman, who falls in love with a commoner; Ethel Borridge, loud, handsome, plebian; Mabel, her aristocratic rival; Mrs. Borridge, the vulgarian mother of Ethel, and Major Barrington; several minor parts, making a total cast of 4 males and 8 females.

140. Young Mrs. Winthrop.

Four acts, 5 males, 4 females, 1 interior.

Clever play on the divorce theme. Young Mrs. Winthrop and her husband are reconciled upon the death of their darling child of five years. Scott is a splendidly drawn part, and Mrs. Dick Mackenzie, the woman of many divorcees. There is a blind girl ingenue.

141. A Brace of Partridges.—Robert Ganthony.

Farcical comedy in 3 acts, 12 males, 3 females, 2 interiors, 2 hours.

A capital play for amateurs, but requiring an actor with versatile gifts for the dual impersonation of the two cousins, Hon. Alfred Partridge and his cousin, five times removed; one serious, the other gay and irresponsible. The Yorkshire "old man" could well be eliminated for the dialect is not intelligible to American audiences and indelicate passages would have to be cut, and this rural part could be changed.

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Comedy, 4 acts, 12 males, 5 females, 1 exterior, 3 interiors.

A romantic play written about a king and queen in exile in New York. The queen takes a job in an office and a very prosaic business man falls in love with her, but when the king stops being a gentleman of leisure and really does something worth while, during the later development of the play, the queen sees her noble fiance in a new light and loves him. Complications arise, the queen has a big scene where she refuses her royal lover for the good of her country, but before the close of the play all is happily readjusted.

Baker and French. 60c.

143. The Royal Mounted.—Cecil de Mille.

Play, 4 acts, 11 males, 2 females (can be played 9 males and 2 females), 1 interior, 3 exteriors.

A thrilling drama of the Canadian Northwest. A fascinating Irish hero, lead.

60c.

144. Summer Is a-Comin' In.—Louis N. Parker.

A light comedy in three acts, one of the newest from the pen of Louis N. Parker, 1922, for 5 males and 6 females. Same interior throughout.

The old English round Summer is a-comin' in, which is prettily introduced in the quaint little play, is responsible for the title. Four war-weary bachelors go to a quiet retreat in Devon to vegetate and are followed there by pursuing fates in the persons of a quartette of lovely girls.

French and Baker. 75c.

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Comedy, 3 acts, 4 males, 5 females. One easy interior scene.

A charming comedy, constructed with uncommon skill, abounding in clever lines.

Two British army officers are billeted by their government in the home of Betty Faradine, and it eventually happens that the husband from whom she has separated is one of the officers, and of course there is a beautiful reconciliation. The complications have been handled and developed with amusing and delightful effect.

60c.

146. The Country Cousin.—Booth Tarkington and Julian Street.

Comedy, 4 acts, 7 males, 6 females, 2 interior, 1 exterior, 2½ hours.

Comedy is its keynote, though it has a few moments of tense drama and an underlying note of seriousness. The first act is laid in one of those middle western towns that Tarkington writes about with such realism and with such a flavor of humorous insight. The heroine is a delightfully unhackneyed character.

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147. Grumpy.—Horace Hodges and Wigney Percyval.

Play 4 acts, with 9 males, 3 females, 2 easy interiors, 2½ hours.

This is the celebrated play in which Cyril Maude originated the part of an apparently half senile old man with a crusty exterior, but a wonderfully kindly nature and the keen wit and indomitable courage of a Sherlock Holmes. The story deals with the robbery of a large uncut diamond and the detection of the thief through the shrewdness of the old man. Grumpy is a distinct novelty.

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Comedy, 4 acts, 8 males, 10 females, 2½ hours.

One of the most charming, sentimental comedies of modern times. Mary Ann is a slave in a London "professionals'" lodging house.

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Comedy, 4 acts for 5 males, 7 females, 2 interior scenes, 2¼ hours.

It is described by the author as a "comedy of

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Drama, 4 acts for 11 males, 2 females, 4 interior. Plays full evening.

Play designed to show the sacredness and inviolability of the confessional.

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Play, 3 acts, for 6 males, 6 females, 1 interior. Plays full evening.

An allegory written as a fascinating sermon that there is fundamental good in every one. The chief character in the play shows how this can be brought out.

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Comedy, 3 acts, for 11 males, 9 females.

Probably the best known and most frequently acted comedy of manners in the realm of 19th century French drama. It is replete with wit and comic situations.

35c.

153. A Scrap of Paper.—Adapted from Sardon, by Palgrave Simpson.

Comedy, 3 acts, 6 males, 6 females, 3 interiors.

A comedy of the Crinoline period in France—rather old fashioned in treatment in comparison to modern drama, exceedingly interesting as a revival. The part of Suzanne a fine part, full of possibilities. The first act arouses a keen interest that is not permitted to flag until the insignificant but mischievous scrap of paper is destroyed as the curtain falls.

30c.

154. Pilkerton's Peerage.—Anthony Hope.

Comedy, 4 acts, 7 males, 2 females, 2 interiors.

A play of English politics, with very clever dialogue and well drawn characters. Only could be played for very clever, well informed audience, as the satire and subtle flashes of wit are so adroitly woven into the movement; and the talk of title-getting is only for the initiated or boredom will result.

French & Co. 60c.

***155. Jack Straw.**—Somerset Maughran.

Exceedingly clever and brilliant play, splendid dialogue. A play of vivid, delightful interest. Jack Straw is a young man of the elite in Eng-

lish society, who becomes a waiter. Intensely funny situations.

Baker.*

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The story of the prodigal who comes back from Australia, now a wealthy, settled down man, and who finds the only wholesome, unscheming woman among the women he meets, and therefore the only one he deems worthy of making his wife is the maid Smith in his sister's employ.

Baker.*

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Three acts, 10 males, 3 females, and extras for negro "hands" on the plantation.

Two settings—the cabin of a steamer and a room in a Cuban coffee plantation, decorated with all sorts of tropical palms and branches.

Although a farcical comedy it is difficult to produce because of scenery and because of the comedy lead, Mr. Augustus Billings, a role different from the ordinary farceur—played all the way through in a very serious key.

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Three acts, 9 males, 6 females.

A story of three generations which is presented in three different acts. Actors must be versatile, able to convey the three different ages required of them for each act. Serious play.

Baker. \$1.35.

159. Magic.—Gilbert Chesterton.

Three acts, 6 males, 1 female, 2 settings.

Baker. \$1.35.

160. Mary Goes First.—Henry Arthur Jones.

Comedy, 3 acts and an epilogue, 8 males, 4 females. The same interior throughout.

Mary must be a capable actress. Her foil must be capable of being a veritable "door-mat." Mary, tired of always giving place to this woman, in one of her impulsive moments speaks her mind too freely, and an injudicious remark is taken up by the other woman as an insult. Time does not mend matters, and as Mary won't apologize, matters grow into warfare. The redoubtable Mary swings affairs so that her ambitions are realized and the downfall of her enemy and the final denouement are delicious.

*French.. 75c.

The Dover Road.—By A. A. Milne.

Three acts, 4 scenes, 1 interior, 6 males, 4 females.

Should be presented as in the original writing of the play. The New York stage version is not as suitable nor as artistic with its so-called "happy ending."

*Published by Dramatic Publishing Co. Also 60c.

The Truth About Blayds.—A. A. Milne.
Three acts, 5 males, 3 females, 1 interior.
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A young man is engaged to three ladies at the same time. The warmth of their ardor changes with his varying fortunes and there is doubt until the last whether he is not already the husband of one of them by a "Scotch marriage." The final solution is concealed until the very last.

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If well acted this is a beautiful little play. A young couple, who really care for each other, part without marrying. After a long time he comes back from India, finds her still unmarried and the old love is rekindled.

A great favorite with professionals, but equally successful with amateurs.

25c.

LESS DIFFICULT PLAYS

(Plays of Medium Difficulty)

1. **What Happened to Jones.**—Geo. Broadhurst.

Farce, 3 acts, 7 males, 6 females, 1 interior scene throughout—2½ hours.

A professor of anatomy is lured to a prize fight, where the police make a raid and the professor makes an inglorious escape to his home, followed by Jones, a travelling salesman. The household of the professor is hourly expecting a visit from a relative, an Anglican bishop, and as some of his baggage has already arrived, Jones hits on the scheme of donning the bishop's clothes, and this deceives the police when they

come on the trail of the men they are pursuing. The fun commences from this moment, as the Anglican minister is secretly engaged to a distant relative of the professor's. This celebrated farce has been a tremendous success for years on the professional stage.

50c.

2. **The New Boy.**

Listed in foregoing list, but only difficult in characters. Adaptable to all grades of amateurs.

3. **Fanny and the Servant Problem.**—Jerome K. Jerome.

Comedy, 4 acts, 5 males, 17 females. One interior scene stands throughout—2½ hours.

Fanny, an orphan, takes to the stage and meets Vernon Wetherale, a landscape painter, who is none other than Lord Bantock, disguised as an artist. Fanny becomes Lady Bantock and, taking her place at the head of her establishment, discovers that the butler is her uncle and that the twenty-three servants are all relatives of the aforesaid butler and of hers, having been, as a family, in the employ of the Bantocks for three generations. How this results is the theme of the play, which all ends happily.

50c.

4. **Beauty and the Barge.**—W. W. Jacobs and Louis N. Parker.

Farce, 3 acts, 8 males, 5 females, 2 exteriors, 1 interior.

A rollicking, boisterous farce, one act of which is acted on the barge—broad comedy furnished by "sailors" on the barge. Suitable for audiences who like heavy, old-fashioned type of wit. Sailors' chanteys, designing widows, irate father, broad comedy. Lead, Captain of the barge, played by Cyril Maude.

60c.

5. **My Friend from India.**—Du Souchet.

Farceical comedy in three acts for 7 males and 5 females. Two easy interiors. Time, 2½ hours.

The leading characters in this farce are a retired Kansas City pork packer who brings his family to New York to break into "society," his son, who has a penchant for breaking plate-glass windows and a barber who makes a hobby of theosophy. The son, to get himself out of a scrape, introduces the barber to his father as an old friend from India and a learned pundit. The old man welcomes him as a means to advertise his obscure family. A frank, wholesome farce that is full of fun and contains a number of novel and ingenious situations.

French. 50c.

6. Niobe.—Harry and Edward Poulton.

Fantastic comedy in 3 acts. Five males, 7 females. Same interior throughout.

Story is of the revivification of the statue of Niobe, in the keeping of Peter Dunn, an insurance agent. "Niobe" contains many good—almost self-acting parts—that of Niobe being especially effective with its combination of queenly majesty and naivete in the midst of her modern surroundings.

French. 50c.

7. The Fortune Hunter.—Winchell Smith.

Comedy in 4 acts. Seventeen males, 3 females. By doubling can be played 11 male, 3 female parts. Three interiors, 8 exteriors. Time, 2½ hours.

Upon the advice and capital of his friends, Nat Duncan embarks on a wife-hunting expedition, on the theory that in a small town there is always at least one girl who has a fortune. Duncan's experience proves the theory, for the banker's daughter falls in love with him. It has been part of the program that Duncan live quietly and work for a year within the village to which he goes and he finds that work is interesting and brings its own rewards, and the girl to make him happy does not happen to be the girl with a fortune. A charming, wholesome play, touched with tender humor and filled with quaint philosophy.

French. 50c.

8. Peaceful Valley.—Edward E. Kidder.

Comedy, 3 acts, 7 males, 4 females.

A classic of its kind, largely responsible for the great success of the late Sol Smith Russell, who created the part of Hosea Howe. The human touches that round out the history of the brave, awkward, tender-hearted Howe, who waited on table of a summer hotel to send him through college, his love for his mother, his adoration for the daughter of the New York millionaire, his flashes of wit, his righteous wrath against wrongdoers, all make up a complex and marvelous character. There are two hours of intense enjoyment and the play is clean and uplifting. All parts good.

French. 50c.

9. Miss Hobbs.—Jerome K. Jerome.

Comedy-drama, 4 acts, 5 males, 4 females. Scenery—One cabin of a boat and two interior scenes. Time, 2½ hours.

Miss Hobbs despises men, and encourages Mrs. Percival Kingsearl to slight her husband. Wolf Kingsearl, a relative of Percival, turns up unexpectedly and makes a bet that he will kiss Miss Hobbs within a month; Miss Hobbs mistaking Wolf for Percival, permits Wolf to flirt with her in order to show Mrs. Percival the brute that she has married. She finds she has the

wrong man and is afterwards won by Wolf in an amusing yacht scene where he pretends the vessel is drifting into a fog.

French. 50c.

10. Pomander Walk.—Louis N. Parker.

Comedy in 3 acts. Costumes, early 18th century. Ten males, 8 females. Time, 2½ hours.

The play is supposed to take place on a quaint little street, and the three acts are devoted to the every day doings of those who reside on Pomander Walk.

French. 50c.

11. The Man from Mexico.—Du Souchet.

Farceical comedy, 3 acts, 10 males, 4 females.

A reputable New Yorker, Benjamin Fitzhugh, to extricate himself from an embarrassing predicament tells his wife he has been called to Mexico on business, and then goes to serve a sentence in jail under an assumed name. Action of play is quick, the plot droll and easy to stage. A great favorite with amateurs.

French. 50c.

12. Rejuvenation of Aunt Mary.—Anne Warner.

Comedy, 3 acts, 7 males, 6 females, 3 interior. Time, 2¼ hours.

Aunt Mary is a kind-hearted, peppery-tempered spinster, who has slept most of her existence in the country and arrives in New York to hunt up a scamp of a nephew whose guardian she is, just at the time he is giving a party to his friends. They proceed to give Aunt Mary a good time and she falls in with the brisk pace. There is genuinely funny comedy with splendid parts for Aunt Mary, Jack, the nephew, Lucinda, maid of all work, Jack's three chums, the girl, and Joshua, Aunt Mary's hired man.

French. 50c.

13. A Pair of Sixes.—Edward Peple.

Comedy, 3 acts, 8 males, 4 females, 2 interior scenes. Time, 2½ hours.

Delightful comedy which has excited such furores of fun and praise as has never been exceeded in the history of metropolitan theatricals. Two partners in the pill manufacturing business, after much squabbling as to who is head of the establishment, agree to disagree. Their attorney suggests to settle the dispute by playing a show-down hand of poker. A pair of sixes wins. By the terms of the contract the loser becomes the other man's servant for a year. Entangling situations create no end of amusing complications and the hilarious fun moves along with the speediest action. Highly recommended.

French. 50c.

14. Officer 666.—Augustin MacHugh.

Melodramatic farce, 3 acts, 7 males and extras, 3 or 4 policemen, 3 females. One interior. Time, 2½ hours.

The story of Officer 666 is about a gentlemanly burglar who is a student of art. His particular hobby is old paintings. The play is filled with dramatic surprises and clean fun that is particularly appealing. It is an American farce that is full of pungent wit, smart chatter and electrifying situations. Excellent for amateurs.

French. 50c.

15. Rolling Stones.—Edgar Selwyn.

Melodramatic comedy, 4 acts, 12 males—four of them only bits—and 5 females, 3 interiors. Time, 2½ hours.

Buck Ryder and Dave Fulton, out of work, desperate, both discover each other ready to succumb to temptation. Buck "holds up" Dave as he is about to commit suicide on a bridge. The two, brought face to face suddenly, realize the enormity of their imminent crimes; they determine to make one more desperate fight for a chance. A peculiar turn of fate throws Opportunity in their way. How these two rolling stones become successful business men and masters of their fate is the theme of the play.

French. 60c.

16. The Girl and the Pennant.—Rida Johnson Young.

Comedy, 4 acts, 10 males, 3 females.

A baseball play. The girl has inherited a baseball team from her uncle. The story deals with the triumph of the girl over some crooked managers.

French. 50c.

17. Stop Thief.—Carlyle Moore.

Farce in 3 acts, 8 males, 5 females.

Full of swift action, snappy dialogue, and climatic surprises.

18. It Pays to Advertise.—Roi Cooper Megrue.

Farce, 3 acts, 8 males, 4 females.

One of the most amusing and ingenious plays of recent years. A great success with amateurs.

19. Hawthorne of the U. S. A.—J. B. Fagan.

Romantic farce, 3 acts, 15 males, 3 females.

Douglas Fairbanks played the part of the American involved in turmoil and intrigue in the Balkans. Love interest, action and comedy are the component parts of the play.

French. 50c.

20. Believe Me Xantippe.—Frederick Ballard.

Farce comedy, 4 acts, 7 males, 3 females—could be played by an all male cast. Three interiors. Time, 2¼ hours.

George MacFarland makes a bet with two friends that he can get away with forgery and elude the police for a year. The police are supplied with a full description of MacFarland, including his favorite expression; and how he eludes the trail and what happens to him is brought out in a very amusing and excellent farce. Very funny situations and crisp, witty dialogue. A sure-fire entertainment.

French. Also published by Baker.

21. A Tailor Made Man.—Harry James Smith.

Comedy, 4 acts, 9 males, 8 females, 3 interiors. Time, 2½ hours.

A play about a young man's ambition, with a sympathetic appeal that places it among the very first plays of its class.

French. 75c.

22. The Little Teacher.—Harry James Smith.

Eleven males, 10 females, 2 interiors. Time, 2½ hours.

Scenes in the school room give opportunity to employ some clever children.

French. 75c.

23. Little Women.—Dramatized by Marion de Forrest.

Five males, 7 females, 1 interior, 1 exterior. Time, 2½ hours.

The play from the well known book is characterized "as charming and sweet as a day in June, and it breathes freshness and purity in every line."

French. 75c.

24. Nothing But the Truth.*—James Montgomery.

Comedy, 3 acts, 5 males, 6 females, 2 interiors. Time, 2½ hours.

Bob Bennet bets with his business partners that he will tell the truth absolutely for 24 hours. How he did it and the difficulties he had to adhere to the truth form a most amusing series of predicaments.

French. 60c.

25. Ready Money.—James Montgomery.

Comedy, 3 acts, 14 males, 5 females, 2 interiors. Time, 2½ hours.

This sprightly comedy is a most amusing satire on the American proverb that "Money makes money."

French. 60c.

*Certain lines and scenes cannot be recommended.

26. The Genius.—Wm. and Cecil de Mille.
Comedy, 3 acts, 7 males, 6 females, 3 interiors.
Time, 2½ hours.
Lively comedy which is a broad satire upon misguided persons who dote upon art and lionize artists. Clever lines, amusing scenes.
French. 60c.

27. Brown Mouse.—Mabel Stevenson.
Rural play, 4 acts, 10 males, 6 females, 3 interiors. Time, 2 hours.
A plea for better rural schools.
French. 50c.

28. The Chinese Puzzle.—Marian Bower and Leon M. Lion.
Play, 4 acts, 9 males, 3 females, 3 interiors. Costumes modern and Chinese. Time, 2½ hours.
A play away from beaten track—the Oriental is drawn in a form deserving of admiration. A play of intense and gripping interest.
75c. French. Published also by Baker.

29. Martha—By the Day.—Julie Lippmann.
Comedy, 3 acts, 5 males, 5 females, 3 interiors. Time, 2½ hours.
Full of quaint humor and old-fashioned homely sentiment.
Baker and French. 60c.

30. The Gypsy Trail.—Robt. Housman.
Comedy, 3 acts, 1 interior, 1 exterior. Time, 2½ hours.
The principal character is an adventurous millionaire in quest of real romance. A combination of mystery, romance, character and humor. Interesting play for amateurs.

31. The Irresistible Marmaduke.—Ernest Denny.
Comedy, 3 acts, 5 males, 5 females, 2 interiors. Time, 2½ hours.
An excellent play around the mistaken identity theme. The hero is the victim in this case; he suffers from complete loss of memory and really believes himself to be the man whom he is impersonating. Very original, highly amusing play, the interest sustained through the three acts. Other very good character parts.
French. 75c.

32. Captain Kidd Jr.—Rida Johnson Young.
Farceical comedy, 3 acts, 12 males, 3 females, 1 exterior, 1 interior. Time, 2¼ hours.
The secret of a buried treasure is discovered in an old book sold to a second-hand book store and deals with the quest of the treasure in Cape Cod.
French. 60c.

33. In Walked Jimmy.—Minnie Z. Jaffa.
Comedy, 4 acts, 10 males, 2 females—any number of characters for clerks, factory-hands, etc. Two interiors. Time, 2½ hours.
Jimmy walked into a broken-down shoe factory when the clerks had all been discharged and the proprietor contemplating suicide. He put the shoe business on its feet, won the heart of the girl clerk, saved her erring brother from jail and foiled the villain.
French. 60c.

34. The Little Princess.—Frances Hodgson Burnett.
Play for children and grown-ups. Three interiors. Time, 2¼ hours.
Any number of children.
Play tells the well-known story of Sara Crew—a charming thing.
French. 30c.

35. Penrod.—Dramatized by Edward E. Rose.
Play in 4 acts, 16 males, 7 females, 1 interior, two exteriors. Time, 2½ hours.
The play is based on the last series of stories by Booth Tarkington in which Penrod figures—in which he is an “amateur detective.” It is a play primarily for grown-ups.
French. 75c.

36. Clarence.—Booth Tarkington.
Comedy, 4 acts, 5 males, 5 females, 2 interiors. Time, 2½ hours.
Clarence was one of the five million who served in the great war—but got no further than Texas. Reduced to civilian life he gets a position as an all round man in the home of one Wheeler—he mends the plumbing, tunes the piano; he types and he plays the saxophone. Around him revolve such a group of characters as only Tarkington could offer. A real American comedy. Clarence is a veritable delight—a true native comedy.
French. 75c.

37. The Travelling Salesman.—James Forbes.
Four acts, all interiors, 12 males, 4 females. Time, 2½ hours.
A most delightful and successful comedy—a capital play in every detail—has an interesting plot, lively dialogue, humorous incident. The poker game act in the salesman’s room is a treat.
French. 60c.

38. The Commuters.—James Forbes.
Comedy, 4 acts, 6 males, 8 females, 1 exterior, 2 interiors. Time, 2½ hours.
A splendid comedy. The depicting of the pet hobbies, dilemmas, predicaments and pastimes, especially the meeting of the woman’s club, and the misjudged Broadway bachelor, Sammy

Fletcher, who is induced to try rural joys when he is in no condition to appreciate the opportunities of the invitation, furnish fun enough to keep the laughs coming with rapidity. The Commuters is a merry comedy of suburban life, the dialogue is crisp and delightful and the play full of funny incident. Sammy Fletcher is a particularly good role, for droll comedian.

French. 50c.

39. The Piper.—Josephine Preston Peabody.
Play, 4 acts, 13 males, 6 females; children, any number.

Prize play produced first at Memorial Theatre, Stratford-on-Avon.

French. \$1.35.

40.*

41.*

42. Man from Home.—Booth Tarkington and Harry Leon Wilson.

Delightful, quaint play containing a fine message.

French. \$1.25.

43. A Marriage of Convenience.—Alexander Dumas.

Comedy, 4 acts. Costumes, period Louis XV. See under French list.

44. Little Lord Fauntleroy.—Frances Hodgson Burnett.

Play in 3 acts, 2 interiors. Time, 2½ hours. Charming play from the famous story—for 8 males, 2 females, one boy's part.

French. 30c.

45. Walker, London.—J. M. Barrie.

Farceical comedy, 5 males, 5 females. One houseboat scene. Time, 2 hours.

46. The Man on the Box.—Grace Livingston Furniss.

Comedy, 3 acts, 11 males, 4 females, 2 interiors. Time, 2½ hours. Adapted from Harold McGrath's novel.

To play a joke on his sister, Warburton shaves off his beard, borrows a suit of livery, bribes the coachman and jumps on the box of what he supposes is his sister's carriage. He gets the wrong one, which proves to be that of another young woman and the plot revolves around a highly amusing mix-up.

French. 50c.

47. The Third Degree.—Charles Klein.

Play in 4 acts, 6 males, 2 females, 3 interiors. Time, 2½ hours.

A play of gripping interest—is a graphic exposition of the third degree methods pursued by many police officials in large cities. The story of

a faithful wife's tireless search of evidence proving the suspected man's innocence.

French. 50c.

48. Our Boys.

Comedy, 3 acts, 6 males, 4 females. Time, 2 hours.

French. 25c.

49. Liberty Hall.—R. C. Carton.

Comedy-drama, 4 acts, 2 interiors, 6 males, 4 females.

French. 30c.

50. The Late Mr. Costello.—Sydney Grundy.

Farce, 3 acts, 4 males, 5 females, 1 interior. Time, 2 hours.

Captain T. calls on Mrs. B. for the purpose of renewing his acquaintance with her daughter Avice. He there meets her other daughter, Mrs. Costello, a young widow, with whom he promptly falls in love. Many amusing situations—will prove a success with amateurs.

French. 30c.

51. The Romancers.—Rostand.

Comedy, 3 acts, 5 males, 1 female, and extra male characters.

Charming and romantic little play.

French.

52. Admiral Guinea.—Robt. Louis Stevenson and Henley.

Old-fashioned type of drama in 4 acts—3 males, 2 females.

The part of David Pew, the blind beggar, with the tap-tap of his cane before his entrance and the tap-tap of that wily cane in the darkened room, when he comes to steal the treasure, is thrilling.

In three plays—Stevenson and Henley, Chas. Scribner.

53. The Big Idea.—A. E. Thomas and Clayton Hamilton.

Three acts, 2 interiors, 7 males, 4 females. Plays full evening. An unusual play by two masters of stagecraft.

Devoted son of a father who is about to become insolvent, is planning to commit suicide so that his father may have the benefit of his insurance, when a girl comes on the scene and gets the boy interested in writing a play. He writes his own story and temptation of suicide, with dramatic results. Not too difficult for sincere, earnest actors to produce with good effect.

French. 60c.

54. Hurry, Hurry, Hurry.—Le Roy Arnold.

Comedy, 3 acts, 5 males, 4 females, 1 interior. Time, 2¼ hours.

According to the will of an eccentric aunt, her pretty niece must be affianced before she is

* Censored.

twenty-one and married to her fiancé within the year. The girl's father, failing to tell daughter of will, hopes she will make her choice untrammelled by any other motive but true love. The action all takes place in the evening and the midnight of which will be her twenty-first birthday. The action moves with a snap such as should be expected from its title.

French. 30c. Royalty.

PLAYS PUBLISHED BY BAKER

55. *And Billy Disappeared*.—W. B. Hare.

Comedy, 4 acts, 5 males, 6 females, 1 interior. Time, 2¼ hours.

Mr. Billy, aviator, in the late war, now in the secret service in the pursuit of a notorious crook, Getaway Belle, runs into the trail of Mary Blake, the girl he loves. A mystery play with lots of comedy and good, even opportunity for a whole cast.

60c. Royalty, \$10.

56. *Bachelor Hall*.—R. E. and R. M. Baker.

Comedy, 3 acts, 8 males, 4 females, 1 interior. Plays full evening.

Hon. Geoffrey Middleton has loaned his house for the amateur production of the Fatal Shot, on condition that no publicity be given to it. A parcel containing some bonds gets mixed up with a parcel for "props" and all goes wrong that evening. A lively mix-up full of action and fun—all good parts.

35c. Royalty, \$5.

57. *The Conjurer*.—M. Scott.

Dramatic mystery. Three acts. Very clever, unusual play full of absorbing interest for any audience. Eight males, 4 females. Two easy interiors. Plays full evening. Royalty \$10 for first and \$5 each for subsequent performances.

Clifford, as a clever conjuror, is employed by Inspector Steele of the United States Secret Service in a plan to detect certain foreign spies. The plan goes wrong and involves seven persons in suspicion of a serious crime. Clifford's clever unravelling of this tangled skein constitutes the thrilling plot of the play. The scientific seance is a very original device in one act. All the parts are good and it is a play that will be found very satisfactory. 35c.

58. *The Other Fellow*.—M. B. Horne.

Comedy, 3 acts. Good "society" play. Six males, 4 females. Two easy interiors.

A group of gentlemen bind themselves, in case any of them fall in love, to submit the matter to the verdict of his fellows as to whether or not he may propose. Almost instantly the fun begins and ends with the breaking up of the

society. An easy, amusing and popular comedy. Lady Helen must be a very handsome and clever actress. 60c. Royalty, \$5.

59. *Summer Boarders or The Great Jewel Mystery*.—A play full of character parts by J. V. T. Bruerton.

Comedy drama, 4 acts, 8 males, 7 females, 1 interior, 1 exterior. Plays full evening. 25c.

60. *Liberty Corners*.—A. E. Wills.

Drama, 4 acts, 12 males, 5 females—can be doubled and played 10 male parts. Two easy interiors and 1 exterior. A play full of stirring interest; the cast offers a great variety of strong parts with lots of comedy. Plays a full evening.

The part of Betty, good soubrette lead. Contains a very original love scene. Excellent play for parish dramatics or a large club, as a large cast of extras are required for a "dance," a picnic and an election. These scenes can be made very effective, and this play is highly recommended. 35c.

DENISON PUBLICATIONS

61. *A Cabin Courtship*.—See under Tennessee-American list.

62. *Civil Service*.—W. B. Hare.

Drama, 3 acts, 6 males, 5 females, all strong character parts. Old man, character lead. Leading lady is only straight character. Scene, a country post office. One scene throughout.

Steven, the rather weak "hero," falls in love with the belle of the town and in order to buy her presents uses all his salary only to find out that she is engaged to another man. Some money is stolen from a letter and the suspicion falls on Steve, and the old man, a rural route delivery man, takes the crime upon himself in a very touching and dramatic scene, confessing that he had served 15 years in jail in his youth for stealing twenty dollars out of the mail. Kate, the stamp clerk, who saves Steve and the old man from paying the penalty, is a delightful character. All parts good. Country boy good comedy part. 35c.

63. *For the Love of Johnny*.—Harry Hamilton.

Three acts, 6 males, 3 females. One interior, 1 exterior. Time—2¼ hours.

A play of life in the southwest. See under Plays of New Mexico. Has an appealing character in Father Ryan, the priest, who is the hero of the piece. 50c.

64. Mary's Millions.—F. G. Johnson.

Comedy in 3 acts for 5 males, 6 females. One interior, 1 exterior. Time—2½ hours.

A quiet New England village is all agog over the arrival of a pair of fortune hunters, claiming to be titled foreigners, who scheme to get possession of Mary's millions. It is a clash between rugged honesty and crafty sophistication all through the play, with characters that are clear cut and well contrasted. Royalty, \$15. Price, 50c.

65. Suppressed Desires.—Susan Glasbell and Geo. Cram Cook. (See Short plays.)**66. Seventeen.**—Booth Tarkington.

The youth of "Seventeen" has the lead. The story of his illusions and his disappointment quaintly portrayed and the curtain goes down with his head on his mother's shoulder—his un-failing friend. A mirror-like glimpse of "young people" in a homely town of the middle west. Wholesome, refreshing, and with the true human touch that marks all of Booth Tarkington's work. The "young people" have the principal parts and Jane l'enfant terrible of twelve.

Stewart & Kidd. (Royalty.)

67. The Watcher at the Gate.—Wm. Rader and M. Bradley. (Care the Joyce Kilmer players, Chicago.)

A play with spiritism as its theme with an expose of some of the faking of spiritualists.

68. Parlor Matches.—W. B. Hare.

An engaging play of society in two acts for 4 males and 5 females. One interior. Time—1½ hours. Good.

A moving picture man "a professional hero," who does not want any real love affair, walks right into one and is engaged before he can wink. Not the usual contre temps in this play—quite refreshing and original.

Denison. 25c.

69. Gods of the Mountain.—Dunsany.

Three acts, 10 males. Costumes.

The settings and the lighting give opportunities for fine spectacular effects. (French & Co., agents).

70. Contrary Mary.—Edith Mills.

A high class comedy in 3 acts for 7 males and 3 females.

French. 35c.

See Farces.

See Plays for young people.

See Irish list of plays.

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* See addenda.

DRAMA—Easy**1. The Professor's Daughter.**—Anne Bunner.

Comedy in 3 acts for 3 males, 4 females. Two interiors. Plays 2 hours.

A most successful comedy, one that plays itself. Can be recommended to amateurs of all ages. Jerry, who has engaged himself at an early age to a pretty girl, gets remorse of conscience and writes to the girl that he is returning to marry her. He tells his chum of his plan and is persuaded to appear on the scene in a different character than his own. The girl in the small town gets the same idea and poses as a typical professor's daughter is supposed to be—prim, dignified and dressed like a small town frump. The situation works out in an amusing and surprising way.

French. 30c.

2. Strange Adventures of Miss Brown.—(See under Farces; French.)**3. The Private Secretary.**

Farce in 3 acts. Nine males, 4 females. Time—2½ hours.

French. 30c.

4. June.—Marie Doran.

Comedy-drama for 4 males, 8 females. Time—1¼ hours. One interior.

This play has an interesting group of young people. June is an appealing little figure, an orphan living with her aunt. Several opportunities to work up good character parts. Musical numbers may be added if desired. Good little play and not difficult to produce.

French. 30c.

5. A Pair of Spectacles.

Comedy in 3 acts for 8 males, 3 females. Interior scene. Time—2¼ hours.

Goldfinch breaks his spectacles and borrows his brother Gregory's, who comes to visit him from Yorkshire. He then, at the instigation of Gregory, sees everything in a bitter light and suspects everyone. His confidence is restored when his spectacles are mended.

(Sydney Grundy) French. 30c.

Baker Publications**6. The Heiress Hunters.**—W. B. Hare.

Comedy in 3 acts for 7 males, 7 females. Two interiors and an exterior. Time—2 hours, 20 minutes.

The three leads are an artist, musician and an author and these three compete for the affections of a damsel, while they are starving in a New York attic. All the parts are good. 35c.

7. **The Best Man.**—H. Hale.
Comedy in 2 acts; 3 males, 4 females. One interior. Time—1½ hours. 25c.

8. **Jack o' Hearts.**—F. M. Burrows.
Comedy in 3 acts for 4 males, 4 females. One interior. Time—1¼ hours.

John Ames, a young minister friend of Polly's brother, is mistaken for an expected relative. Amusing consequences follow. Opportunity for dressing in quaint costumes—Priscilla and John Alden, for some tableaux within the play.

9. **Alias Brown.**—E. J. Whisler.
Farce in 3 acts; 11 males, 5 females. Two interiors. Plays two hours and is a play which cleverly hits off the divorce mill. 35c.

10. **An Engaging Position.**—L. E. MacBrayne.
Comedy in 2 acts; 3 males, 3 females. Two easy interiors. Plays 1 hour.

Concerns a young society man who becomes engaged to three young ladies at the same time. 25c.

11. **Engaged by Wednesday.**—G. A. Owen.
Five males, 11 females. Very easy. 35c.

12. **A Model Lover.**—E. B. Tiffany.
Comedy in two acts; 3 males, 3 females. Scene an artist studio. Time—1¼ hours. Very easy. 25c.

13. **Auction at Meadowville.**
Quaint little play. Several ladies. One male, (the auctioneer).

14. **Singing School of Ye Ancient Time.**—M. B. Horne.

As quaint and "old fashioned" as could be desired. 25c.

15. **The Old Peabody Pew.**—(See under Plays for ladies—also Entertainments).
Several ladies and one man.
French & Co.

16. **The Empty House.**—Lindsey Barbee.
Comedy-drama in 3 acts and epilogue. Six males, 8 females. Two interiors. Time—2½ hours.

The sight of strange lights in an empty house next door, gives a young playwright the idea for a plot. He is about to outline the story for his family, when things happen and happen fast—a net of exciting complications which grow more and more mysterious and as you think the play is over, back you go to the point where Tom started to outline his plot—and it is the story of his play acted out before your eyes. Also a self acting play, though the characters are seemingly difficult. With good united rehearsals the play will not be too difficult for beginners. Denison. 35c.

17. **The Lady of the Library.**—Edith Painton.
Comedy-drama of village life in 3 acts; 5 males, 10 females. Scene, reading room of a public library. Time—2 hours.

A play with a unique heroine—a woman over 60. Several good character parts, a movie actress, a janitor and newlyweds.
Denison. 35c.

18. **An Old Fashioned Mother.**—W. B. Hare.
Three acts, for 6 males and 6 females, also the village choir, etc. One scene—a sitting room. Time—2¼ hours.

A rural "sympathetic" drama with the old mother the lead—the elder brother is proud and selfish and the younger a profligate.
Denison. 35c.

19. **Hearts and Clubs.**—Amy E. Blanchard.
Three males, 7 females. Time—1 hour, 15 minutes. Scenes easily set—one scene affords opportunities to wear Grecian costume.

Old Mr. Fossil's hobby is dress reform for women. He is opposed to the marriage of his nephew Tom, but meets the young lady when she is in Grecian costume and is won over before he knows who she is.

Penn. 25c.

See plays for Young People.

See Farces.*

EDUCATIONAL PLAYS

See Bird Plays—(Woodland).

See Children's Plays.

See Humane Plays (teaching kindness to animals).

National Plays.

Foreign Language Plays (to be found under name of nation).

Religious Plays.

Better Speech Drama.

EGYPTIAN—(Theme or Setting)

Anthony and Cleopatra.—Shakespeare.

Caesar and Cleopatra.—Bernard Shaw.

The Queen's Enemies.—Dunsany.

Nine males, 2 females.

An Egyptian queen overcomes her enemies by inviting them to a banquet in a chamber under the Nile. At her signal the flood gates are opened and the entire party drowns. Tragedy with chance for splendid scenic effects.

Luce & Co.

* See addenda.

ENGLISH PLAYS

Old English

1. **Everyman.**—(See Morality Plays).

The original text of the old morality play has been preserved as far as possible in this acting version.

2. **The Sad Shepherd.**—Ben Johnson.

E. P. Dutton.

3. **Gammer Gurton's Needle.**—(See Portman-teau Adaptations).

Stewart & Kidd.

See Old Classics and Revivals.

4. **The Falcon.**—Tennyson.

In Tennyson's Collected Plays.

5. **The Princess.**—(See Outdoor Drama).

See Historical Plays.

See Shaw, Wilde, Pinero, Masfield, Jerome, Davies, Barker, Chesterton, Housman, Hope and Milne.

See Shakespeare under separate heading.

6. **Scenes from the Life of Sir Thomas More.**

—Sister Mary Berchmans.

Four scenes; 4 males, 5 females. Costumes of the time of Henry VIII. History well done in dialogue form.

The Talbot Press, Dublin.

Lorna Doone.—(Adapted by Rev. P. Kaender).

A romantic drama in four acts from Blackmore's story.

B. Herder. 25c.

8. See Dickens under separate heading.

9. **The Primrose Path.**

Period 1588. See list of short plays.

10. **King Arthur.**—Comyns Carr.

Lancashire Catholic Players, care Mrs. F. E. Doran, Secy., 46 Carrill Drive, Fallowfield, Manchester, England.

ENTERTAINMENTS

Special note:

Entertainments: Many of the features listed under this heading are little plays and are more suited to beginners, more satisfactory and more enjoyable to an audience than more ambitious offerings.

Entertainments calling for a large number of characters, suitable for parishes, K. of C. entertainments, sodalities, etc.

1. **Producing Amateur Entertainments.**—Helen Ferris.

A most complete, satisfactory and long needed book of helpful material for "the lighter moments." The various chapters contain stage stunts, musical numbers, song specialties, featuring organization activities; publicity; putting the program on and over; dress rehearsal and final performance. Illustrated with numerous photographs of program, plans and directions.

E. P. Dutton. \$2.00

2. **The Old Peabody Pew.**—Kate Douglas Wiggin.

One scene—the interior of a church. Time—1¼ hours. A good entertainment for school or church use. See One-act plays.

French. 35c.

3. **Before the Rummage Sale.**—G. S. Shephard.

For 14 or more female characters. See Plays for ladies.

The action takes place on the afternoon previous to the rummage sale, in the lecture room of a church, where the women are preparing for a sale and the young people for an entertainment of their own the same evening, and the interest centers about the common succumbing to temptation to and the frustration of the efforts of each in turn to secure a \$10 gold piece placed inadvertently in the pocket of a coat donated to the sale.

4. **High Brown Breach of Promise.**—Sheldon Parmer.

Absurdity for 16 or 22 males. Time—1 hour. Scene, a court room.

Ludicrous negro mock trial introducing specialties. Can be produced anywhere. No scenery or curtains necessary. All parts short—requires only a few rehearsals.

Denison. 30c.

5. **Bargain Day at Bloomstein's.**—Edward Mumford.

A farcical entertainment in one act. See Farcies.

6. **At the Movies.**—Harold B. Allen and Joseph Upper.

A farcical novelty in one act. Two males, 3 females. One interior. See Farcies.

7. **The Buttermilk Hollow Surprise Party.**—Frank I. Hanson.

Entertainment in 1 scene for 12 males and 12 females. Costumes, rustic and eccentric. Scenery unimportant.

This is a funny entertainment in which all kinds of recitations, songs and specialties can be introduced. Very easy to get up.

French.

8. **Friday Afternoon at a Village School.**—Mrs. Amelia Weed Holbrook.

Six males, 10 females. The scene is laid in the village school and all the characters can be taken by adults.

French.

9. **Mrs. Jarley's Far-Famed Waxworks.**—See Dicken's Plays.

10. **The Carnival of Authors.**

Containing full directions for producing this entertainment in all its details of organization, with description of the main stage, the eight booths, the grand entree, the fan drill, the minuet, and over 112 scenes from the works of the principal authors of the world. All of which can be used separately or together for hall or parlor performances.

French. 25c.

11. **The Wonderful Doctor.**

A dialogue for 10, 15 or 20 boys. The doctor is a fluent speaker and pretends to cause a short leg to become longer, the hair to grow, etc. The mustaches start to grow and won't stop and this complicates matters and brings on an uproarious climax.

Penn. 25c.

12. **Sewing for the Heathen.**—Walter Ben Hare. (See Plays for Ladies).

Denison. 25c.

13. **The Pikeville Centennial.**—Willis N. Bugbee.

Comic entertainment in two acts; 16 males, 12 females. Scene, 1 exterior. Time—1¼ hours. Rural comedy with chances for specialties.

Denison. 25c.

14. **The Rag-Carpet Bee.**—(See Plays for Ladies.)

Entertainment in one act.

15. **The Fun Revue.**—Frederick G. Johnson.

For 30 to 100 men and girls. Has many short parts, giving chances for numerous individual hits, and no star parts except as performers make them so. Not a serious moment in it. The average theatre has the necessary stock scenery—wood and palace sets, street drop, etc. Book contains detailed instructions for staging and suggestions on choosing musical numbers. No songs are included—choice being left to producers.

Denison.

16. **Aboard a Slow Train in Mizzoury.**—W. B. Hare.

A farcical entertainment in three acts for 8 males, 14 females and supers. Scene—the interior of a passenger car. Plays a full evening. All the parts good. Baker. 35c.

18. **Aunt Jerusha's Quilting Party.**—L. M. Parsons.

One scene. Four males, 12 females. Scenery unimportant. Costumes eccentric. Introduces songs and specialties and plays from one hour upward.

Baker. 25c.

19. **The Beantown Choir.**—W. B. Hare.

Farcical entertainment in 3 acts for 2 men and 10 women; male and female quartette and two men for tableaux. Scenery, unimportant. Plays a full evening.

The widow Wood's project to honor the memory of the former choir director and to marry the minister both come to grief after a series of funny adventures. Introducing solo and concerted music and specialties.

Baker. 35c.

20. **Our Church Fair.**—J. A. Kelley.

Two acts, 12 females. Scenery unnecessary. Plays—1¼ hours. Full of local hits.

Baker. 25c.

21. **The Packing of the Home Missionary Barrel.**—Mrs. H. A. Hallock.

One scene. Ten females. Scenery unimportant. Plays 30 minutes.

Baker. 25c.

22. **Le Faker's Youth Restorer.**—May Brown. See Farces.

23. **The Country School.**—M. R. Orne.

Two scenes. For any number of characters, male or female. Scenery simple. Time about 40 minutes. Grown folks, the older and more dignified the better, take the parts of the pupils.

Baker. 25c.

24. **The District School at Blueberry Corners.**—L. M. Parsons.

Humorous—in three scenes; 12 males and 7 females, of whom some may be omitted. Costumes, old fashioned. Scenery unimportant. Plays one hour.

Baker. 25c.

25. **The Emigrants' Party.**—J. A. Kelley.

One act, 24 males, 10 females. Scene, the deck of a ship (unimportant). Costumes of all nations. Plays one hour or more. Introduces folk-songs and dances.

Baker. 25c.

26. **Fun in a Theatrical Office.**—M. K. Thompson.

One scene, an interior; 7 males, 16 females, and children. Costumes, fancy. Plays 2¼ hours.

A vaudeville entertainment complete, giving a full program of specialties.

Baker. 25c.

27. Fun on the Bingville Branch.—J. A. Kelley.

One scene (unimportant). Seventeen males, 18 females. Plays about 1 hour.

A presentation of the humors of railway travel, full of chances for local hits.

Baker. 25c.

28. The Grand Baby Show.—The Sisters of Mercy, Meriden, Conn.

Entertainment in one scene. One boy and from 10 to 25 little girls. No scenery necessary. Costumes easily arranged. Printed with the original music complete. Plays 30 minutes.

Baker. 25c.

29. The Old Fashioned Husking Bee.—N. H. Pelman.

One scene. Eleven males, 5 females—more if desired. Scene, the interior of a barn. Plays 40 minutes or more. Very easy and funny.

Baker. 25c.

30. The Peak Sisters.—M. B. Horne.

One act, 7 females. No scenery. Plays one hour. Songs and recitations may be introduced into this entertainment to an unlimited extent.

Baker. 25c.

31. The Pedler's Parade.—J. A. Kelley.

One scene; 21 males, 15 females, or more if desired—or may be given by all men or all women. Introduces all kinds of peddlers in songs, dances, recitations and specialties and leading up to a sale.

Baker. 25c.

32. The Rag Doll Party.—G. F. Sturgis.

One act; 4 males, 10 females. Costumes eccentric. Scenery unimportant. Plays 45 minutes. The characters are all rag dolls and children impersonated by adults. Specialties may be introduced.

Baker. 25c.

33. The Revel of the Year.—J. A. Kelley.

One act; 22 characters, more or less, male or female. Scenery unnecessary. Costumes, fancy. Plays 45 minutes. Intended to be used with a sale or fair.

Baker. 25c.

34. The Rival Choirs.—S. F. Johnson.

One scene; 7 males, 4 females. Scene, an easy interior. Costumes rustic. Plays 1 hour. A musical novelty introducing a double quartette.

Baker. 25c.

35. Scenes and Songs of Ye Olden Time.—L. M. Parsons.

Several scenes. For a large number of persons of both sexes. Costumes old fashioned. Scenery

unimportant. Consists of dances, tableaux, songs, drills and a descriptive reading.

Baker. 25c.

In Music Land.—Alice W. Brockett.

Musical entertainment in one scene—any number of characters. Costumes not difficult. Scene, an exterior. Plays 45 minutes.

It presents in dramatic form some of the problems and musical characters met with in primary grades. However, older children may take the more difficult parts. Suitable for studio recitals as well as for schools—easy to learn.

Baker. 25c.

36. All Visitors Ashore.—Ward Macauley.

One scene; 13 males, 16 females—several parts may be doubled. Scene, exterior. Costumes modern. Time—45 minutes.

The front half of the stage represents a dock. The back half, a raised platform, is supposed to be the lower deck of an excursion boat—very simple to set. Mary's lover, Joe, will not propose, so Mary's friend, Clara, lays a plot to make him. "All visitors ashore." Joe is carried off with the girls, and Clara is satisfied.

37. Waiting for the Trolley.—Edward Mumford.

Farce in one act; 7 males, 8 females, and supers—some parts may be doubled. Interior scene—or may be played without scenery. Costumes modern. Time—1 hour.

Humorous happenings of a rural waiting-room, the eloping couple, the irate father, two lunch counter attendants, the suffragette, Hans, Hiram, Miss Sharp, etc.

Penn. 25c.

38. Newsy Wins.—Eunice G. Hussey.

One scene; 6 males, 9 females. Costumes modern and eccentric. Scene, an interior. Time—about 50 minutes.

Miss Novel Eette, locked in the library, witnesses the trial of The Newspaper. The Dictionary is Judge. Other specialties introduced. A burlesque on current fads in reading.

Penn. 25c.

39. The Corner Drug Store.—Harry L. Newton.

Musical comedy in 1 act; 17 males, 14 females. Scene supposed to show the interior of a drug store and is easily set. Time—1 hour.

Denison. 30c.

40. The Light Brigade.—Mayme Riddle Bitney.

Comedy for 10 females. Time—40 minutes.

Ma Light and her talented family give a show. Songs, recitations, speeches, etc.—any number of specialties may be introduced.

Denison. 25c.

41. The Village Photographer.—Arthur L. Rice.

Novelty entertainment; 14 adults, 7 females, and 4 children. Scene, photograph studio. Time—45 minutes. Well known "rural" types, crusty old bachelor, town loafer, stage struck girl, etc. Easily produced.

Denison. 30c.

42. Fun on the Podunk Limited.—Mayme Riddle Bitney.

Nine males, 14 females. Time—1½ hours. Interior of railway coach. Easily set. Can be played by less if desired. Many character parts.

Denison. 30c.

43. The Rocky Ridge Vaudeville Show.—Willis N. Bugbee.

Any number of characters. Time—a full evening. Eight complete vaudeville acts.

Denison. 25c.

44. The Rummage Sale.—Jessie A. Kelley.

Four males, 10 females. Time—50 minutes.

An aid society, to raise money, has a sale of their discarded clothes. The scheme proves to be more humorous than profitable. Character parts—Jewish, Irish, Italian, etc. Easy to produce.

Denison. 25c.

45. Jayville Junction.—Harry L. Newton.

Fourteen males, 17 females. Time—1½ hours. Interior of any railroad depot—easily set. Can be played with a smaller cast if desired.

Denison. 25c.

46. The Old Songs.—Caroline Fuller.

Musical sketch in one act; 13 males, 10 females—less if desired. Time—50 minutes. Simple interior. Costumes modern and old fashioned.

A young composer of popular music falls asleep and is visited by the "Old Songs," popular years ago.

Penn. 25c.

47. The Sightseeing Car.

Comedy sketch; 7 males, 2 females—or all males. Street scene. Time—45 minutes. Very funny.

48. The Scientific County School.—Louise Latham Wilson.

Farcical. One act; 18 males, 15 females. Time—1½ hours. Suitable for school or church use. Requires ordinary dress, no scenery, very little acting and can be made to suit any locality and any number of actors.

Penn. 25c.

49. Six Rehearseless Entertainments.—Alice W. Chaplin.

All of these entertainments have been produced without full rehearsals and have been planned for people who have not much time to give to rehearsals. The following are the subject titles: Around the World in Bed, The Bachelor's Dream, Kitchen Orchestra and Semi-Minstrel Show, School Days, The Professor's Magic, Father Time's Art Gallery, All Ashore, Freak Quadrille, Mock Trial.

Baker. 40c.

50. The Comical Country Cousins.—Lieut. Beale Cormack.

Humorous. In one act; 12 female characters—more if desired. No scenery required. Funny entrances made through the audience. All parts good, with many opportunities for additional specialties. Plays—1¼ hours.

Baker. 25c.

51. Merry Moneymakers.

Seven entertainments calling for a large number of characters in order to employ the services of as many children as possible.

Baker. 35c.

52. Miss Prim's Kindergarten—a School of Today.—J. A. Kelley.

One scene. Ten males, 11 females. No scenery or curtain needed. Costumes, burlesque—introducing grownups dressed as children. Plays—1½ hours.

Baker. 25c.

53. Scenes In a Restaurant.—J. A. Kelley.

One act; 15 males, 10 females. Scenery, 1 interior. Plays 1 hour.

Shows the funny things that might happen in a restaurant.

Baker. 25c.

54. Scenes in the Union Depot.—L. M. Parsons.

One scene; 24 males, 8 females, 8 children. Scenery unimportant. Plays from 1 hour up. Full of opportunities for specialties and local hits.

Baker. 25c.

55. A Singing School of Ye Olden Time.—M. B. Horne.

One scene. Any number of characters, male and female. Scenery unimportant. Costumes old fashioned. A very pretty little musical act.

Baker. 25c.

56. The Village Postoffice.—J. A. Kelley.

One scene; 22 males, 20 females, or less if desired. Scenery easy. Costumes, rural. Plays a full evening.

Baker. 35c.

57. **Wagner at the Smallville Woman's Club.**—I. B. Cole.

One scene; 19 females. Scenery unimportant. Plays 15 minutes.

A satire of woman's clubs and recommended for their use.

Baker. 25c.

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58. **The Summerville Bazaar.**—F. Towslee.

One act; 21 males, 31 females—many of the parts may be doubled. No scenery required. Plays one hour with specialties.

A humorous picture of a church fair ending with an auction, which may be a real one if desired.

Baker. 25c.

59. **On the Stairway of Life.**—Mrs. H. A. Williams.

A charming entertainment in one act. The successive drama of life from babyhood to old age is enacted on "the stairway of life" and passes in review as Father Time measures the fleeting steps. Adapted for schools and settlement houses. French.

60. **Christmas Plays.**—Mari R. Heufer.

Pantomimes, etc. See under Christmas list. Especially adapted for foreign settlements, etc.

See Christmas list for Christmas entertainments, Patriotic list, Kindness to animals, etc., etc.

61. **How the Ladies Earned Their Dollar.**—O. W. Gleason.

Thirteen females. Characteristic costumes. A simple interior or a bare platform. Time—15 minutes. Funny burlesque of that popular institution, the Ladies' Benevolent Society.

Baker. 25c.

62. **Any-Day Entertainments.**—Lettie C. Van Dever.

Collection of monologues, dialogues, one act sketches, etc., for all kinds of entertainment. Containing new and distinctive features.

Baker. 40c.

63. **The Snow Cap Sisters.**—Ruth McEnery Stuart.

Mother Snow and her twelve freak daughters give a very laughable exhibition.

Baker. 25c.

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FANTASY

1. **Behind a Watteau Picture.**—R. E. Rogers. Verse—one act. Plays 1 hour. Scene, a garden. Costumes, Watteau. Six males, 2 females, supers.

Royalty, \$10 for each performance by amateurs. Baker.

* See addenda.

2. **The Rose and the Ring.**—Adapted by J. G. Greenough from Thackeray's Christmas Pantomime.

Extravaganza, 4 acts. Plays 1¾ hours. Scenery, 1 interior, 2 exteriors. Costumes, fantastic. Sixteen males, 5 females. Baker.

3. **I Grant You Three Wishes.**—Gladys Ruth Bridgham.

See Girls' Plays.

One act—40 minutes. Any number of girls from 4 to 14.

Baker. 25c.

4. **The Pierrot of the Minute.**—E. Dawson.

One act. Plays 30 minutes. Scene, an exterior. Costumes, fantastic. One male, 1 female.

Baker. 25c.

5. **The Gate of Wishes.**—In Short Plays by Mary McMillan.

One act fantasy. Out of doors. Prose and verse. Time, one-half hour. One girl, 1 man—singing voices of fairies.

Stewart, Kidd.

6. **Six Who Pass While the Lentils Boil.**—Stuart Walker.

The scene is in a kitchen in the period of when you will. The characters are: The Boy, Queen, Mime, Milkmaid, Blindman, Ballad-Singer, Dreadful Horseman, You.

Stewart Kidd. 50c.

7. **Rainbow Gold.**—Daniel A. Lord, S. J.

A most delightful little play of the search for gold at the rainbow's end.

8. **Hearts-To-Mend.**—H. A. Overstreet.

One act. Two males, 1 female

Pierrot has lost his song, and incidentally his love for Pierrette. The Hearts-To-Mend Man enters and shows Pierrot that constancy and happiness go hand in hand.

9. **Aria Da Capo.**—Edna St. Vincent Millay. Stewart and Kidd.

10. **Harlequinade.**—Granville Barker and Dion Calthorpe.

An ingenious fantasy with a tendency to hit modern commercial drama.

Little, Brown & Co.

11. **Lima Beans.**

A rhythmic play. See Rhythmic plays.

12. **The Wonder Hat.**

A harlequinade. See one act plays.

13. **The Heart of a Clown.**—C. Powell Anderson.

An autumn fantasy. Two males, 2 females.

Baker. 50c.

14. Bal Masque.—Oliphant Down.

One male, 1 female.

The above two plays are in Baker's Repertory Series.

15. Bird's Nest.—Tracy Mygatt.

Fantasy. One act. Three males, 1 female. Time, 45 minutes. Scene, the garden outside of a cottage—all good parts; need for subtle work. Whimsical and dreamy. Incidental music and a Minuet introduced.

Baker. 35c. Royalty, \$5.

FARCES

1. Polite Farces.—Arnold Bennet.

Including two clever and interesting plays: The Step-Mother, for 2 males, 1 female, and A Good Woman, for 3 males, 1 female.

Doran & Co.

2. A Little Fowl Play.—Harold Owen.

Two males, 3 females. One interior. Plays 30 minutes. Can be acted by amateurs of all ages.

French. 30c.

3. P's and Q's.—Annie Meyer.

Two males, 3 females. Time, 30 minutes.

Play is based on assumption that character can be told by handwriting. Very popular play.

French. 30c.

4. Pa's New Housekeeper.—C. S. Bird.

One act. Three males, 2 females. One simple interior. Time, 1 hour. Farce of "Charley's Aunt" order. Jack Brown makes up in the character of the new housekeeper, who is expected, but does not arrive.

Baker. 25c.

5. Per Telephone.—M. Montgomery.

One act. Two males, 3 females. A simple interior. An amusing exposition of the perils of courtship by telephone. Plays 40 minutes.

French.

6. The Work-House Ward.—Lady Gregory.

See Irish plays.

French. 30c.

7. Bunk.—Burlesque melodrama.

One act. Six men and 1 female. Plays 20 minutes.

French. 30c.

8. "Q'".—By Stephen Leacock and Basil Hastings.

French. 30c.

9. The Arctic Explorers.—Edwin Bateman Morris.

A North Pole farce in two acts. Eight males, 3 females. Time, 1½ hours. Costumes modern, with a few burlesques. One interior, 1 exterior.

Two Hebrew architects discover the North Pole, have it stolen from them, but find a way to turn it into money.

Penn. 25c.

10. The New Boy.—See Drama list.

Good farce. Three acts.

French.

11. Mr. Friend from India.—See Drama list.

Good farce.

French.

12. Robina in Search of a Husband.—See Drama list.

Good farce.

French.

13. Man from Mexico.—See Drama list.

Good farce.

French.

14. The Electric Man.—See One act plays.

Good farce.

French.

15. Stop Thief.—See Drama list.

Good farce. Three acts.

French.

16. It Pays to Advertise.—See Drama list.

Three acts.

French.

17. Officer 666.—See Drama list.

Three acts.

French.

18. Tabloid.—See One act plays.

Tragic farce.

French.

19. Love in a Railroad Train.—See One act plays.

French.

20. The Burglar.—Cameron.

See Plays for Ladies.

French.

21. Brace of Partridges.—See Drama list.

French.

22. Wrong Side of the Road.—See Drama list.

One act.

French.

23. Private Secretary.—See Drama list (Easy plays).

French.

24. **Mrs. Temple's Telegram.**—See Drama list. Excellent farce for advanced players. French.
25. **Beauty and the Barge.**—See Drama list. French.
26. **The Dictator.**—See Drama list. French.
27. **In Chancery.**—See Drama list. Very clever. French.
28. **What Happened to Jones.**—See Drama list. Very funny, high class farce. French.
29. **Too Much Johnson.**—See Drama list. Very funny, clever high class farce. French.
30. **Charley's Aunt.**—See American Play Co.'s list of Dramas. To be had in Mss. form from French & Co. on payment of royalty.
31. **Believe Me Xantippe.**—See Drama list. Excellent farce. French.
32. **Niobe All Smiles.**—See Drama list. French.
33. **At the Movies.**—Harold Allen and Joseph Upper. Farceical novelty in 1 act. Two males, 3 females. One interior. French. 30c.
34. **Bill the Coachman.**—John M. Francis. Three acts. Four males, 4 females. Plays full evening. French.
35. **Mrs. Flynn's Lodgers.**—By Henry A. Kniffen. One act. Four males, 1 female. One interior. Time, 40 minutes. Mrs. F. can be taken by male. Specialties may be introduced. French.
36. **Facing the Music.**—J. H. Darnely. Five males, 4 females. One interior scene. Time, 2 hours. There are three Smiths, Rev. John Smith, John Smith, and Colonel Duncan Smith. They are all connected with a mansion of flats in Kensington and hopeless muddles are extracted from this fact. French. 30c.
37. **Charms of Music.**—By Alex. Landlaw. One act. Four males, 3 females. Elizabeth, the servant, good character part. The obnoxious musician, visiting a peaceful household is very funny. A rollicking farce. Easy to play. French. 30c.
38. **A Photographer's Troubles.**—Jessie A. Kelly. One act. Seven males, 4 females. A screamingly funny specialty. French. 30c.
39. **Contrary Mary.**—By Edith Ellis. "A polite farce." Three acts. Seven males, 5 females. Parts are well balanced and strongly characterized. Should be done by those whom can properly appreciate light comedy values. French. 30c.
40. **The Love Pirate.**—George Ford. One act. Three males, 3 females. Easy interior. Time, 25 minutes. Henry becomes engaged to two girls at once through an innocent misunderstanding. Full of action and easy to produce. French.
41. **Late Mr. Costello.**—See Drama list. High class farce.
- The following Farces by Pinero, listed under Drama list, are published by the firms of French (New York) and Baker (Boston):
42. **The Schoolmistress.**
43. **The Cabinet Minister.**
44. **Dandy Dick.**
45. **The Amazons.**
46. **The Magistrate.**
47. **In Chancery.**—See above.
48. **The Importance of Being Earnest.**—Oscar Wilde.
49. **The Return of Deborah.**—See list for Female characters. French.
50. **Strange Adventures of Miss Brown.** Three acts. Six males, 8 females. French. 30c.
51. **Those Husbands of Ours.**—See list of female characters.

- 52. That Rascal Pat.**
One act. Three males, 2 females. Time, 50 minutes.
Pat tries to serve two masters at once.
French. 25c.
- 53. Freezing a Mother-in-Law.***
One act. Three males, 2 females. One simple interior.
The nephew from America tries a mixture for suspending the animation of cattle on his friend's prospective mother-in-law. Gives chance for good acting in every character.
French. 25c.
- 54. Jumbo Jim.**
One act. Four males, 3 females. Time, 40 minutes. Leading character is comedy darkey who gets everything upside-down.
French. 25c.
- 55. First Aid to Wounded.**—See One act list.
French.
- 56. A Regular Fix.**
One act. Six males, 4 females. Time, 50 minutes. An old favorite.
French. 25c.
- 57. French Without a Master.**—Tristan Bernard.
Five males, 2 females. One interior. Clever farce, concerned with a bogus interpreter who does not know a word of French.
French. 25c.
- 58. She Loves Me—Not.**—Geo. Bloomquist.
One act. Interior, 4 males, 1 female. A bright, quick action little play.
French. 30c.
- Farces Published by Baker & Co., Boston, 35c Unless Otherwise Stated.**
- 59. Professor Pepp.**—See Plays for Young People.
- 60. Engaged by Wednesday.**—See Plays for Young People.
- 61. Caught Out.**—By H. M. Dana.
Three acts. Nine males, 2 females. One interior. Time, 1½ hours.
Boyd makes a foolish bet that he will propose to Bess Mason and be rejected. She overhears the plot and accepts him, thus getting matters complicated for herself and Boyd too. Easy and effective. 25c.
- 62. Three Hats.**—A Shirley.
Three acts. Five males, 4 females. One interior. Plays full evening. Very laughable.
- 63. The Beauty Machine.**—T. H. Guild.
Two acts. Three males, 8 females, and extras. Costumes fantastic. Single interior. Plays 1 hour.
No men are allowed in the kingdom of Quey-lia, but three unfortunate males drift in with extraordinary results. Decided novelty. Can be given by all girls. 25c.
- 64. A Quiet Family.**—W. E. Suter.
One act. Four males, 4 females. Time, 55 minutes. 25c.
- 65. Freezing a Mother-in-Law.**—T. E. Pemberton.
Plays 45 minutes. 25c.
- 66. "William."**—W. C. Parker.
One act. Two males, 2 females. One interior. Time, 20 minutes. A brisk little piece—easy. All good parts. 25c.
- 67. Chums.**—See Plays for Young People.
- 68. The Marble Arch.**—E. Rose and A. J. Garraway.
Two males, 2 females. Easy interior. Time, 30 minutes. 25c.
- 69. Miss Parkington.**—M. E. Countryman.
One male, 3 females. Easy interior. Time, 25 minutes.
Bashful young man has a narrow escape from proposing to the wrong Miss Parkington. Easy and effective. 25c.
- 70. The Templeton Teapot.**—G. C. Strong.
One act. Four males, 4 females. One interior. Time, 30 minutes.
The teapot, a priceless treasure, gets mixed up with a modern love affair, getting the hero arrested as a burglar, and every one else sadly mixed up. Bright and entertaining. 25c.
- 71. A Pair of Burglars.**—B. P. Glenn.
One scene. Two males, 2 females. One interior. Time, 30 minutes. A brisk little piece, easy and effective. 25c.
- 72. Kid Curlers.**—D. Waldo.
One act. Two males, 2 females. One interior. Time, 30 minutes.
Pinch, a cranky old bachelor, in terror of German spies and dynamite, takes a pair of kid curlers belonging to Amanda Gull, maiden lady, for fuses and starts a disturbance that she is unwilling to explain away. Easy. 25c.
- 73. Dane's Dress-suit Case.**—R. C. V. Meyers.
One scene, 2 males, 1 female. Easy interior. Time, 15 minutes. A good short play to fill out a bill or fill in an intermission. All action. Parts young and well dressed. 25c.

* Also published by Drama Publishing Co.

74. **The Automatic Servant Girl.**—A. Sanford.

One act. Two males, 1 female. Easy interior. Time, 20 minutes. A mechanical servant girl is shown to be full of humorous possibilities. 35c.

75. **Box and Cox.**

Two males, 1 female. Most popular farce ever written. 25c.

The following are 25c unless otherwise stated:

76. **All Tangled Up.**—C. Townsend.

Three acts. Five males, 3 females. One interior. Plays 2 hours.

The major gives his partner's card to a young lady and tangles up the affairs of seven people.

77. **Bardell vs. Pickwick.**

One act, arranged from Dickens. Six males, 2 females. Scene, a court room. Time, 30 minutes.

78. **Peter.**—Harry Osborne.

One act. One male, 2 females. One interior. Time, 20 minutes. A rapid bit of nonsense.

79. **The Silent System.**—A. Dreyfus.

One act. One male, 1 female. Time, 30 minutes. Scenery unimportant.

In this little sketch the lady does all the talking, the gentleman not being able to get in a word.

80. **The Crimson Cocoon.**—Ian Hay.

"An absurdity in one act." Four males, 2 females. One interior. Time, 35 minutes.

Detective in pursuit of anarchists is entangled with his lady love in some humorous perils.

60c. Royalty, \$5.

81. **My Lord in Livery.**—By S. T. Smith.

Excellent little farce. Four males, 3 females. Time, 45 minutes.

82. **Thirty Minutes for Refreshments.**—G. M. Baker.

One act. Four males, 3 females. Scene, an interior. Time, 35 minutes.

83. **Marrying Belinda.**—G. C. Strong.

One act. Four males, 4 females. An easy interior. Plays 30 minutes. Easy.

84. **Her Busy Day.**—J. R. Condin.

Seven males, 5 females—some of these ladies can be doubled. Depicting the troubles of an inexperienced housekeeper and introducing a variety of humorous characters and incidents. Plays 1 hour.

85. **Her Weekly Allowance.**—J. A. Kelley.

One act. Nine males, 7 females. One interior. Plays 30 minutes.

Also depicts trials and tribulations of a young housekeeper.

86. **Paddle Your Own Canoe.**—G. M. Baker.

One act. Seven males, 3 females. Irish, Negro, Chinese comedy parts. One interior. Time, 40 minutes.

87. **Special Delivery.**—D. M. Henderson.

One act. Three males, 2 females. One interior. Time, 20 minutes.

88. **A Straw Man.**—E. Aborn.

One act. Three males, 2 females. Scene, a garden. Plays 30 minutes.

89. **Up Against It.**—I. G. Osborn.

One act. One easy interior. Five males, 3 females. Time, 25 minutes. Easy.

90. **The Widow from the West.**—H. Coon.

Three acts. Five males, 3 females. Easy interior throughout. Plays full evening.

91. **Gadsby's Girls.**—B. C. Porter.

Three acts. Five males, 4 females. One interior. Time, 1½ hours.

On a bet with three friends Gadsby woos and wins their three fiancées away from them. All parts good, clever dialogue.

92. **Alias Brown.**—E. J. Whisler.

Three acts. Eleven males, 5 females. Two interiors. Time, 2 hours.

Good, rapid farce and very funny. A play hitting off the divorce mill. Scenes laid in a hotel in Reno, Nevada. 35c.

The following are published by Penn & Co., Philadelphia. 25c each:

93. **At the Postern Gate.**—Ernest J. Whisler.

Two acts. Two males, 3 females. Time, 1½ hours.

Young man loses his fiancée's address, and there being 2399 other girls of the same name in city directory many explanations are necessary before peace is restored when the two meet by accident.

94. **Aunt Susan Jones.**—H. Elliot McBride.

One act. One male, 4 females. Time, 30 minutes. Ordinary interior.

Aunt S., eccentric, wealthy, visits her city relatives and, under the guise of deafness, exposes hypocrisy and rewards sincerity. Aunt S., strong, humorous character. Very easy to act.

95. Bargain Day at Bloomstein's.—Edward Mumford.

One interior. Five males, 10 females. Time, 30 minutes.

96. Borrowers' Day.—Jessie E. Henderson.

One act. Five males, 6 females. Scene, interior, or can be played without scenery. Time, 30 minutes.

Box and Cox.—Madison Morton.

The landlady gets double rent for the room by letting it to Box in the day and Cox at night. They meet and there is trouble. (Described under French and Baker list of Farces also.)

97. The Bowery Night School.—J. T. McIntyre.

Sketch. One act. Eight males. See plays for male characters only.

98. A Cloudy Day.—B. L. C. Griffith.

One act. One male, 1 female. Time, 20 minutes. Easily staged.

Newly-weds have their first tiff over the portrait of her grandfather.

99. The Depot Lunch Counter.—Frank Dumont.

One act. Simple interior. Thirteen males, 2 females. By doubling, farce can be given by 9 persons, all male if preferred. Time, 45 minutes.

A rollicking absurdity. Pippins, manager of the counter, puts up sign, Boy Wanted, and Rube, "who looks the part," takes down the sign and goes to work dusting the pies and starts a lot of humorous troubles.

100. The District Convention.—Frank Dumont.

One act. Eleven males, 1 female, or 12 males. No special scenery required. Costumes and properties all easy. Time, 45 minutes. Characters include, Irish policeman, Swedish janitor, the hair-lip man, tough candidate, stuttering man, Hebrew, colored delegate, Chinaman, and German band. The man who has fits should be eliminated. A Woman's rights champion breaks the slate and captures the convention. A chance to burlesque modern politics and introduce local gags.

101. The Dime Lunch Room.—John T. McIntyre.

One act. Four males, 3 females. Easy interior. Time, 30 minutes.

The things that happen and the people who appear are all typical of New York's East Side—Mickey de Bite, Mame, a waitress; Hortense, cashier; Alderman Hogan, a Londoner, Miss Gush, a spinster, and the chef.

102. Doctor Cure-all.—S. Jennie Smith.

Two acts. Two males, 8 females. Ordinary scene. Time, 25 minutes. One of the easiest plays and very funny.

Doctor advertises he can cure any ill that flesh is heir to. Following his treatment the fat woman becomes distressingly thin, the lean one very fat, the bashful, silent girl a noisy hoyden, and in his terror the doctor flees for protection to the wealthy widow.

103. A Duel to the Death.—Robert C. V. Meyers.

One act. Two males, 3 females. Plain interior. Time, 40 minutes.

Aunt wishes niece to marry wealthy old man—niece is already engaged to another.

104. Donovan and the Dago.—Harry Newton.

See Male characters' list.

105. The Dressing-gown.—R. C. V. Meyers.

One act. Three males, 3 females. Interior. Time, 35 minutes.

Peabody buys a new dressing-gown, and, discovering it is too long, makes that an excuse for losing his temper with every member of his household. Every one determines to cut off, unknown to Peabody, a half yard of the garment. Situations are funny.

106. Engaged.—See Drama list.

107. An Economical Boomerang.—W. H. Neall.

Three males, 3 females. Time, 40 minutes. Costumes and scenery, very simple.

Dabbleton's idea of economy induces his wife to make her own clothes. She uses her husband as a figure for draping, and while thus engaged, callers arrive unannounced.

108. Four A. M.—Chas. Townsend.

Satirical sketch in one act. Two males, 1 female. Scene, a parlor.

Mrs. Dashington's ingenious methods of causing her husband to confess his misdeeds after an "all-night" brokers' meeting are mirth provoking.

109. His Heroine.—Margaret L. Holbrook.

A drawing-room interior. One male, 3 females. Time, 30 minutes.

A young author, in search for a heroine for his new book, pretends to have the acquaintance of two girls visiting his aunt. His claim being fictitious, the young ladies make it uncomfortable for him.

Jumbo Jim.—Described under French publications.

110. On Account of the Lobster.—R. C. V. Meyers.

One act. Two males, 2 females. Easy interior. Time, 40 minutes.

A series of funny situations by an attempt to pacify the master of the house whose temper has not been improved by a very generous lobster supper the previous evening.

111. The Public Worrier.—George M. Vickers.

One act. Five males, 2 females. Scene, an office. Time, 25 minutes. Every-day costumes.

An ingenious Yankee conceives the idea of assuming the troubles of other people and doing their worrying for them for a consideration. He succeeds beyond his most sanguine expectations.

112. The Rough Diamond.—J. B. Buckstone.

Drawing-room. Four males, 3 females. Time, 40 minutes. English costumes.

The most prominent actors of the day have appeared in this farce—favorite play of the late Rosina Vokes. Story is of an unsophisticated country lass who marries an English nobleman. Easily produced.

113. The Restville Auction Sale.—S. Decatur Smith, Jr.

One act. Five males, 5 females. Time, 45 minutes. Ordinary scene.

The contents of the packages are unknown until after sale. Various people acquire most inappropriate articles, and the village constable appears on the scene and proposes to arrest every one on the charge of conducting an auction without the necessary State license.

114. Raggles' Corner.—Bartha M. Wilson.

One scene—a street scene. Two males, 5 females. Time 1 hour. Costumes suitable to the Bowery.

A sharp, witty street urchin, who blacks boots and sells papers, plays the leading part. A patron of the bargain country, a man who won't have a shine or buy a paper, a spinster with religious tracts, and Raggles' best girl, all contribute to the farce.

115. Too Much Galatea.—Arthur Lewis Tubbs.

One act. Two males, 2 females. Time, 50 minutes. Ordinary interior. Costumes modern, except Galatea, which is Greek.

Fenton, having won a statue of Galatea at a raffle, goes to sleep and statue comes to life and makes love to Fenton.

116. The Man Outside.—Helen Bagg.

One act. Interior scene. Three males, 1 female. Time, 45 minutes.

MacArthur, to be married on the morrow, has been counting on advance royalties from his

novel to pay for honeymoon, when he learns novel is refused. In desperation he tries to steal his own wedding presents.

117. The Top Landing.—R. C. V. Meyers.

One act. Three males, 3 females. Time, 40 minutes. A room in a lodging house.

An impecunious artist and an equally impoverished author, who have but one pair of shoes in common, attempt to keep urgent engagements at the same hour. The assistance rendered by their sweethearts is very funny and only complicates matters the more.

118. Art for Breakfast.—W. C. Parker.

One act. Two males, 2 females. Scene, artist's studio. Time, 20 minutes.

Artist and college student are reduced to such straits that there is not money enough to buy breakfast, when Harry's sweetheart, disguised as an old woman, comes, offering to pay ten dollars for a realistic picture of some fruit and sandwiches she piles on table. Boys eat food and offer to do old lady's picture. Disguise unmasked, etc.

119. Philosophy Exploded.—By Anthony Matre, K. S. G.

One act. Two males, 1 female. Can also be performed by all males. 20c.

120. Strange Happenings at Slowville Station.—By Rose Godar.

One act. Fourteen characters. 20c.

Denison & Co., Chicago. Publishers of the following at 25c.:

121. Money Talks.—See Spanish.

122. The Editor-in-Chief.—Chas Ulrich.

Farce-comedy of newspaper life. See plays for Male characters.

123. Borrowing Trouble.—T. S. Denison.

One act. Three males, 5 females. Scene, a plain room.

Illustrates the amusing experiences of a borrowing family—"dead-beat," old lady gossip, darky servant girl, doctor and detective are among the characters.

124. The Great Doughnut Corporation.—T. S. Denison.

One act. Easy scene—an office. Three males, 5 females. Time, 30 minutes.

Written as satire on the bogus speculative schemes, full of varied character parts. It has abundant action and is intended for small clubs possessing a majority of female talent.

125. **The Great Medical Dispensary.**—Larry Vane.

One act. Time, 30 minutes. See Boys' lists.

126. **Initiating a Granger.**—T. S. Denison.
See Boys' plays.

127. **On Guard.**—Chas. Townsend.

One easy scene. Four males, 2 females.

McFinnegan and his encounter with the fiery Colonel Pepperell is the incident of the play.

128. **The Star Boarder.**—Chas. N. Holmes.

One act. Scene, a dining-room. One male, 8 females. Time, 45 minutes.

The star-boarder fools with an ancient clock, incurring the landlady's disfavor, etc.

129. **Taking Father's Place.**—W. C. Parker.

One act. Five males, 3 females. Time, 30 minutes. Scene, broker's office.

The father, being ill, son fresh from college comes to manage affairs. Full of well-drawn comedy characters.

130. **Fun in a Photograph Gallery.**—James F. Parsons.

One act. Simple interior. Six males, 10 females.

Blundering Dutchman, with no knowledge of the business, purchases photo gallery and has many applicants of all variety. Great comedy parts.

131. **Is the Editor In?**—T. S. Denison.

One scene—country printing office. Four males, 2 females. Time, 20 minutes.

Brassy editor, poetical "old maid," aggrieved subscribers.

Jumbo Jim.

Mentioned elsewhere in Farce list. 15c.

132. **East of Lynn, Mass.**—Harry L. Newton.
Seven males, 4 females.

"A gabfest" burlesque on East Lynn.

133. **The Fatal Necklace.**—Joseph Harris and Harold B. Allen.

Burlesque melodrama. Two males, 3 females. Time, 25 minutes.

A full evening melodrama of thrills boiled down to a half hour of solid laughter.

134. **The Battle of Roaring-bull.**—See Boys' list.

135. **The Rummage Sale.**—Jessie A. Kelley.

One scene. Four males, 10 females. Time, 50 minutes.

An aid society to raise money have a sale of their discarded clothes. Excellent character parts—Jewish, Irish, Italian, etc. Very easy to produce. Suitable for church societies.

136. **A Rehearsal at Ten.**—Harry L. Newton.
Eighteen males, 13 females.

A back of the footlights comedy. Rich comedy parts. Opportunities to introduce specialties. Easily produced as manager can have a copy of play with him during entire performance.

Farces written by W. D. Howells. Published by French & Co.:

A Letter of Introduction.—Three males, 2 females.. A light farce, easy to stage. 35c.

137. **Evening Dress.**—See Simple one act play list.

138. **A Likely Story.**—See Simple one act play list.

139. **Parting Friends.**—Farce with a sentimental strain and a few moments of tension at end. One act. Three males, 5 females. Simple interior.

140. **The Garroters.**—Three acts. Five males, 4 females. Two interiors. Full of comic situations. 35c.

141. **The Mouse Trap.**—One act. One male, 6 females. One simple interior.

142. **The Albany Depot.**—One act. Three males, 5 females. One interior.

Waiting-room of depot; full of movement and comic complications.

143. **A Previous Engagement.**—One act. Two males, 2 females. One interior. Just the sort of play for a small cast.

144. **The Unexpected Guest.**—One act. Seven males, 6 females.

An exceptionally funny and lively farce for large cast. Splendid opportunities for an amateur cast. All of above are listed at 35c.

145. **Punk, or The Amateur Rehearsal.**—Harry C. Smith.

A ridicule in one act. Three males, 4 females. One simple interior.

French. 35c.

146. **The Obstinate Family.**

One act. Three males, 3 females. Scene, plain interior. Time, 45 minutes. Costumes of the day.

James, a servant, tries to induce Lucy, the maid, to say, "Thank goodness, the table is spread!" She refuses and a lover's quarrel ensues. The master of the house jokingly takes sides with James. His wife playfully justifies Lucy. A popular amateur play.

Penn. 25c.

* FOLK PLAYS

See under Irish.

Irish folk history plays.—Lady Gregory.

1. **The Foam-maiden.**—Particularly good little play in the spirit of an Irish folk-story. Constance Mackay, in the Silver Thread and other folk plays. One boy, 1 girl, 1 woman. Holt. \$1.25.

See under separate countries—Chinese, French, Russian, Irish, etc.

2. **The Wonderful Tea Kettle** under Japanese. In Constance Mackay's volume of folk plays are:

3. Cornish—Play in 3 acts.

4. Italian—**The Forest Spring.**—Play for 1 female, 2 girls, and 1 boy.

5. Norwegian—**Troll Magic.**

6. French—**The Three Wishes.**—Two males, 1 female.

7. English—**A Brewing of Brains.**—One boy, 1 girl, 1 woman.

8. German—**Siegfried.**—Three males, 2 females.

9. Russian—**The Snow Witch.**

See under Christmas list suggestions for International programs with folk dances introduced in Christmas play, etc. Hofer.

PLAYS OF FRANCE AND FRENCH PLAYS

1. **The Affected Young Ladies.**—Translated by Barret Clarke from Moliere's comedy in one act.

Famous satire on intellectual and social affectation. Like most of Moliere's plays the theme is ever modern.

Six males, 3 females.

French. 35c.

2. **Les Précieuses Ridicules.**

Six males, 3 females—with

3. **Les Femmes Savants.**—Moliere.

Holt. 92c. In French.

4. **Le Bourgeois Gentilhomme.**—Moliere. Comedie-ballet. Five acts, 11 males, 4 females, extras, interior setting, incidental music and dancing.

Holt. 64c. In French.

4. **L'Avare.**

For advanced French students. Good play to act. 5 acts. Ten males, 4 females. Costumes 17th century. Interior.

Holt. 36c. In French.

5. **The Merchant Gentleman.**—Moliere.

A play which is peculiarly well adapted to amateur production. Clarke translation.

French. 50c.

6. **The Doctor in Spite of Himself.**—Moliere. Translation by Prof. Clarke.

Three acts, 8 males, 3 females.

Famous farce. A sharp satire on the medical profession in the 17th century—a play that is still enjoyed by a twentieth century audience.

7. **Le Misanthrope.**—Moliere.

Holt. In French.

8. **Rosalie.**—From French of Max Maury.

One male, 2 females, 1 interior. Costumes modern. Time, 15 minutes.

Typical French "curtain raiser." Rosalie, the stubborn new maid, leads her master and mistress uncomfortable situations. French. 30c.

9. **Indian Summer.**—By Meilhac and Halevy.

Comedy. One act. Two males, 2 females. Modern costumes. One interior. Time, 30 minutes. In English.

French. 30c.

10. **L'Ete de la Saint,**—Martin, Meilhac et Halevy.

Au chateau de Briqueville dans les environs de Tours.

Allyn & Bacon. In French.

12. **Gringoire.**—Par Theo. de Banville.

4 m., 2 f., pages du roi, valets, officiers et archers de la garde. La scene est à Tours au mois de mars, del'annee, 1469**.

13. **See Gringoire in One-act plays.** (Allyn & Bacon.)

14. ***Master Patelin.**

Translation of an early French farce, Brueys version. Setting and character belong to middle ages. Play concerned with the crooked dealings of a clever lawyer. Seven males, 2 females.

French. 25c.

* Footnote. See addenda.

** Allyn & Bacon. In French.

* See note page 75.

15. **The Iron Master.**—By J. V. Pritchard.
From the French. Old fashioned drama in 4 acts. Scenery is laid in France.
Penn. 25c.

16. **The Postscript.**—Emile Augier.
One male, 2 females. See One-act plays.

17. **Grammer.**—By Labiche. (Clarke translation).
Farce. Four males, 1 female. 25c.

18. **The Two Cowards.**—Labiche.
Comedy in 1 act for 3 males, 2 females.
A strong willed girl helps her father choose for her the man she wishes to marry.
French. 30c.

19. **French Without a Master.** (See Farces.)

20. **I'm Going.**—See easy One act plays.

21. **Modesty.**—Paul Hervieu. (See One-act plays.)

22. **Brignol and His Daughter.**—Capus.
Five males, 4 females.
Considered one of the best of this French dramatist, noted for his sprightly and satirical plays.

23. **Crispin, His Master's Rival.**—Le Sage.
Comedy in one act for 4 males and 3 females.
Eighteenth century settings and costumes.
Concerned with the pranks of two clever valets. French. 35c.

24. **A Scrap of Paper.**—By Sardou.
Famous play. (See Drama.)

25. **The Romancers.**—Rostand.
See Short Plays and Outdoor Plays.

* 26. **The Man Who Married a Dumb Wife.**—Anatole France and Barker. See Short Plays.

* 27. **La Comedie de Celui Qui Epousa Une Femme Muette.**—Anatole France.

28. **Pater Noster.**—Francois Coppee.
Poetic play in 1 act for 3 males, 3 females.
A pathetic incident of the time of the Paris Commune in 1871—used by Augustin Daly as *The Our Father*.
French. 35c.

29. **Le Pater.**—Francois Coppee.
Drame en un acte, en vers.
Alphonse Lemerre 23 Passage Choiseul, Paris.

30. **The Art of Being Bored.**—Edouard Pailleron.

Comedy in 3 acts (*Le monde ou l'on s'ennuie*).
Eleven males and 9 females.

Probably the best known and most frequently acted comedy of manners in the realm of the past century. French drama. It is full of wit and good situations. French. 35c.

31. **The Black Pearl.**—Victorien Sardou.
Seven males and 3 females.

One of Sardou's most famous comedies of intrigue. French. 35c.

32. **The Three Guardsmen.**—Charles Rice.
Fifteen males and extras, 3 females. Period 1652.

33. **A Celebrated Case.**
Seven males, 4 females, 1 child.
From the French. Old fashioned.

34. **Five plays from the French of Henriavedan**, including "*On the Quays*."

35. **Napoleon and the Sentry.**—Dramatic Publishing Co., Chicago.

36. **Athalie**, par Racine.
Seven males, 4 females and extras.
Masterly sacred drama. *Tragedie en cinq actes*. (48c. Holt.)

37. **Cinna**, par Corneille,
Six males, 3 females. *Tragedie en, like cinq actes*.

38. **Horace.**—Corneille.
Seven males and 3 females.
Tragedie en cinq actes. *La scene est a Rome, dans une salle de la maison d'Horace*. (Holt.)

39. **L'Aiglon.**—Rostand.
Drama en six actes, en vers. (See *L'Aiglon* mentioned above.) Holt.

40. **Les Romanesques**—The Romanceers, mentioned above—comedy en trois actes en vers. 3 f., 5 h.

41. **La princesse lointaine**, piece en quatre actes en vers.

42. **Cyrano de Bergerac** comedy heroique en cinq actes, en vers. Rostand. Libraire Charpentier et Fasquelle and Holt 96c.)

43. **Il faut qu'une porte soit ouverte ou fermee** (Musset) 1 h. 1 f., en Trois comedies, De Musset, D. C. Heath, Boston, N. Y. and Chicago.

* Censored. Author recently put on Index.

** Also published by Dramatic Pub. Co. Page 72.

44. **Voyage de M. Perrichon**—Labiche et Martin. Edited by Benjamin W. Wells, Ph. D. Harvard, 10 h. 2 f. commissioners, voyageurs, quatre actes. (D. C. Heath pub. and H. Holt.)

45. **Les Boulinard**.—Maurice Ordanneau, Albin Valabregue, Henri Queroul—(edited by F. G. Harriman, Royal Belfast Academical Institution) trois actes, 12 h., 4 f. D. C. Heath.

46. **La grammaire**—(Labiche). See above. Wm. Jenkins, 851 Sixth ave., N. Y.

47. **La perle noire**.—V. Sardou. See above.

48. **Le monde ou l'on s'ennuie**.—Edouard Pailleron—with English notes by Prof. Hennequin.

49. **Le celebre Baluchard**, comedie en un acte pour hommes, par Fernand Beisser—deux hommes—Librarie Theatrale, 14 rue de Grammont.

50. **Une date fatale**—par Quatrelles—un acte. 1 h. 1 f. 18 rue Jacob, Paris.

51. **Le bourgeois gentilhomme** (Moliere.) See above special edition edited by F. M. Warren—D. C. Heath, publishers.

52. **Le Village**.—Octave Feuillet.
Two women, 2 men. Holt.

53. **Les petits oiseaux**, comedie en 3 actes.—Labiche et Delacour, 8 h. 3 f. Holt.

54. **Un mari pour 30 centimes**—vaudeville en un acte pour deux hommes; (a valet saves his master from a marriage in haste) the Valet has the important part—very exacting. This actor must be versatile.

The Eaglet.—H. D. Norman.

In Plays of E. Rostand translated into English. MacMillan, N. Y.

55. **Une Lettre chargée**—saynete pour 2 hommes.—Georges Courteline.

(P. V. Stock, 155 rue Saint Honore, Paris.)
Theatre pour la Jeunesse.

56. **Les deux ecoliers**, comedie en un acte, en prose, par A. Laurent de Villeroy, 3 garçons, 1 femme. Jenkins, Fifth ave., publisher.

57. **Fifteen French plays**.

Arranged and edited by Victor Francois, Ph. D. officier D'Academie. L'Avocat Petelin, from La farce de Matre Patelin. Dan un Ascenseurs.—A la Chambree.

Les Deux sourds, are abridged from the plays bearing the same titles, plays by Bridier, E. Phillipe, Matrat & Fordyce, and Moinaux, respectively. **Le medecin malgré lui**—abridged and modified version. For beginners in French, leading to intermediate and more difficult.

(Allyn & Bacon, \$1.00.)

Five delightful plays from the old French. Caroline W. Thomason (Penn). These plays are so arranged that they may be produced in either English or French, the complete French text as well as the English being given for each speech. Music is indicated for the songs and dances. Costumes simple, easily made and suggestions given for their making:

61. **Chaperon Rouge**—Red Riding Hood—(3 scenes for 2 males, 3 females and a chorus of 4 or more nymphs of the wood. 30 minutes. 35c.

62. **Barbe Bleue**.—Bluebeard.

Three scenes. Five males, 4 females. Time—45 minutes. Arranged so it may be played with interior or exterior setting. 35c.

63. **Cendrillon**—Cinderella.

Six males, 3 females and chorus of lords, ladies, mice, etc. Three kitchen scenes and ballroom. Time—40 minutes. 35c.

64. **La Belle et la Bête**—Beauty and the Beast.

Six scenes. Three females, 4 males. 35c.

65. **Les Trois Ours**—The Three Bears.

No change of scene and the setting is simple. Two males, 2 females, or 3 males, 1 female. Time—20 minutes.

See French Plays for girls in Juvenile Play catalogue edited by Katherine Bregy, 21 W. Thirteenth St., Philadelphia, Pa.

66. **Two Can Play at That Game**.

A petite comedy in 1 act from the French of M. Eugene Pierron and Adolphe Lafferriete. Two males, 1 female. French. 25c.

67. **Husband to Order**.—J. Morton.

Scene, France, 1806. Five males, 3 females. Two acts. French. 25c.

See **Beauty and the Jacobin**—one act (Tarkington).

68. **L' Etincelle**—comedie en un acte—excellent school play by Pailleron—included in the repertory of Comedie Francaise. Intermediate. Holt. 60c.

69. **L'Abbe Constantin**.—Halévy. (Adapted by Cremieux and Decourcelle.)

Five males and 4 females. Three acts. American Book Co., New York and Cincinnati.

70. **Le gendre de M. Poirier**.—Augier et Sandeau, 4 act comedy. "The model comedy of manners." (Brander Matthews.) Holt.

71. **Esther**.—(Racine).

Scriptural drama suitable for advanced French students. Arranged for amateur production by Edward S. Joynes (Holt.)

72. **Le Cid.**—(Corneille).

Edited by Edward S. Joynes. Holt. 52c.

73.

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74. **La poudre aux yeux.**—(Labiche et Martin).

Brilliant two-act comedy. Wittily depicts the efforts of two families of social climbers. Adapted to amateur acting. Medium difficulty. Holt. 50c.

75. **Chez L' Avoué**—comédie en un acte.

(Bessier), 14 rue de Grammot libraire Theatrale) 3 h.—very actable, lively little comedy—charming juvenile who stutters when excited, blustering old soldier and a lazy valet.

76. **The Village.**—From the French of Feuillet (see 52). The author paints the picture of an elderly couple and shows that they have not realized their happiness until it is on the point of being taken from them. Two males, 2 females. In English 35c. French publisher.

77. **Doctor Love.**—(L' amour medicin) Moliere.

Farce in 3 acts.

Satirizes the medical profession. Through it runs the story of a young girl who pretends to be ill in order that she may marry the man she loves. Five males, 4 females. In English 35c. French publisher.

78. **Le Tartuffe.**—Moliere.

For advanced students. Holt. 72c.

79. **Le Proces de Jeanne d' Arc.**—Emil Mauret.

Drama in 3 acts (advanced) in French.

80. **Le Duel.**—Lavendan.

Represents the best in contemporary French literature. Three acts. The priest, his brother, the doctor, and the wife are the principal characters. (As played in English in the United States by Otis Skinner). Very difficult acting. In French, Holt.)

81. **The Seal of the Confession.**

Scene of the play is laid in southern France. Five acts, 16 males, 8 females, children, policemen, guards, etc. (from Father Spillman's story). Rev. F. G. Holwek. Herder. 25c.

82. **Cyrano de Bergerac.**—In English version. See Drama—Difficult. (Baker.)

83. **The Heart of France.**

Musical drama in 3 acts. For girls or boys; 26 characters; any number for chorus. Complete, \$1.00. Presentation Convent, 419 W. Thirty-third street, New York.

Note to foreign edition of plays—Any dealer in foreign books will send for plays described as long as publishers' name and address is given.*

GAELIC—Plays in

Casad an Sugan (Twisting of the Rope).—

Douglas Hyde.

Talbot, Dublin.

A Miracle Play in Irish.—Talbot.

3. **Rhymed Dialogues in Irish.**—Alice Furlong. Talbot. 12c.

German Plays (or Translated from German)

Unter vier Augen (Fulda) One-act comedy, well adapted for amateur production with

Der Prozess—Benedix.

Clever one-act comedy.

Henry Holt. 52c.

Wilhelm Tell, Schiller.—Holt. 96c.

Maria Stuart. Holt. 92c.

The faraway princess from the German of Suderman. See One act plays. French, pub.

Siegfried—In Constance Mackay's Book of Folk Plays. See Folk plays.

A Kettle of Fish.—From the German of Franz Von Seonthan.

Six males, 4 females. Interiors. Time—2¼ hours.

An enthusiast is in the pursuit of the original of the portrait of a lady with a dog, known to him only under the catalogue number of 728. After many disappointments he finds her.

Baker. 25c.

9. **Liudolf.**—A. Guggenberger, S. J.

Historical drama of the time of Otho the Great. Five acts. See Historical plays.

Herder. 25c.

Large cast required of men characters only.

See List of Cath. Theatre Movement, Philadelphia, edited by K. Bregy, for list of German plays suitable for schools, etc.

10. **The Lost Paradise.**—By Ludwig Fulda. Adapted from the German original for the American stage by Henry C. DeMille. A story of "a pearl" in a factory town.

* See addenda.

* Note to Patelin—No. 14. The translator in his notes explaining certain practices of the Catholic religion has failed to go after the proper authority in his version of the text.

GARDEN PLAYS

1. **Told in a Chinese Garden.** (See also under Chinese.)

2. **Sanctuary.** (See also under Woodland.)

3. **Princess in the Fairy Tale.**—C. Wilcox.

4. **Mother Goose Garden.**—C. Wilcox.

(In *Told in a Chinese Garden*), (Children's Plays.)

Four of a kind in this volume not recommended.

5. **A Garden Cinderella.**—Edith Burrows.

Two acts, 3 males, 8 females and six or more girls for flowers. Opportunity for beautiful music and dancing in the play. Costumes may be simple or elaborate with colors to represent the flowers. Time—One hour.

Penn. 25c.

6. **A Mother Goose Play.**—M. D. Barnum.

For any number of children. The parts are such that the costuming and acting are entirely suitable for either little girls or boys. Chorus of singers ingeniously maneuvered to conceal the scene shifter. Simple and pretty music furnished for the songs (French.)

7. **The Elf-Child.**—Constance Mackay.

One act, 4 speaking parts, chorus of 6 or more "village children." French. 30c.

8. **The Princess and the Pixies.**—Constance Mackay.

One act, 8 speaking parts, attendants, etc. French. 30c.

9. **The Gooseherd and the Goblin.**—Mackay.

One act, 8 characters. (French.)

10. **Under the Greenwood Tree.**—By Major Philip Trevor.

Pastoral play in 1 act; 2 males, 5 females. Time—1 hour.

French. 30c.

11. **Oberon and Titania.**—Adaptation by Frances Clarke from *Midsummer Night's Dream*. Time—30 minutes. One easy setting. Few properties. Twelve speaking parts. All lines and situations not appropriate for children to give have been omitted without destroying the harmony of scene and action. Suggestions for using Mendelssohn's music and for songs and dances. French.

12. **The Pierrot of the Minute.**—Dowson. (See *Outdoor*, Baker & French.)

13. **Flower of Yeddo.**—Victor Mapes. (See *Japanese plays*.)

For garden parties this Japanese play is considered indispensable. Can be played by all ladies. Time—30 minutes.

14. **An Old Garden.**

Old fashioned English polite comedy for 2 males, 2 females. Setting is a garden. Time—30 minutes. French. 30c.

15. **The Shadow Garden.**—Madison Cawein.

Perfect idyl, omitting but one line—"The human Christ bade men regard me," etc. A very ambitious production, but well worth using. Permission for playing should be made to G. Putnam & Sons, New York.

16.—**Prunella or Love in a Dutch Garden.**—Housman-Barker.

Fourteen males, 8 females. Time—1 hour. French & Co.

17. **In a Garden.**—Iva Kempshall.

Fairy play in 2 acts with 16 speaking parts and any number of children for extras. This play has a charming moral: "We cannot live without imagination and poetry, for they make life worth while." French.

18. **The Fan.**—By Goldoni.

Ten males, 4 females. Scene an Italian garden. Baker.

19. **King Rene's Daughter.** See *One-act plays*. French & Baker.

20. **Doctor in Spite of Himself.**—(Moliere)

Six males, 3 females. Louis XIV costumes. French, pub.

21. **Beyond the Gate.**—I. J. Crandall.

Two acts, 2 males, 7 females, clowns, flowers, etc. Should be given in a garden with a wall for a background. Corinna, Daydream, Idleness and Work are all good acting parts. All parts can be played by girls. Any number of people can take part for dances, etc.

22. **The Romancers.**—Rostand.

Three-act drama in one garden scene. Garden with a wall required. See *Outdoors*. Baker & French.

23. **Behind a Watteau Picture.**

Italian garden setting.

Royalty, \$10. Baker.

24. **The Enchanted Garden.**

One act, 10 main characters—other parts may be added.

Into a garden of very exclusive flowers a little wild rose strays. The cultivated flowers treat her with great disdain until she is chosen by Prince Butterfly.

French. 30c.

25. **Pierrot Who Laughs.**—Rostand.

Translated from the French by Amy Lowell. French.

26. A Case of Spoons.

Scene laid in a garden in Tokio, Japan, requiring besides the garden setting, tea table, rustic seat and a few garden chairs or benches. See Japanese plays. French. 30c.

See other plays under heading Japanese.

27. See Bird's Nest, under Fantasy.

Three males, 1 female. (Baker.)

PLAYS FOR GIRLS

Published by French & Co. at 30c unless otherwise stated.

1. The French Maid and the Phonograph.—Madeline D. Barnum.

One act. One interior. Time—1 hour. Eight girls. A very amusing play.

2. Mennemen Inn.—Elsie West.

Comedy in 3 acts for 17 girls. Full of fun but reaches a dramatic climax at the end of the second act. A few objectionable lines should be cut. It will not spoil the play. Requires but one simple scene. Practically no properties.

3. Aunt Maggie's Will.—Elizabeth Gale.

Comedy in three acts, 10 females. Two interiors. One of the most successful plays for girls.

4. Three Girls from School.—Elsie West.

Comedy with music (William Hutchison), 14 females. One setting throughout—a garden. A nice little play with the exception of the song, "Belle Cherie," which is not suitable in a play for young girls.

5. An Evening at Helen's.—Kate Thomas.

One act. One interior. Time—30 minutes. Seven females.

6. Plain Mary Brown.—Sidney Blow.

Comedy in two acts. One interior. Time—1½ hours. An up-to-date Cinderella story for 5 girls.

7. The Princess von Barnhof.—Eulora M. Jennings.

Comedy in 1 act. One interior. Eight girls. Time—25 minutes. A burlesque for girls, introducing the character of Sure Luck Holmes. Some of the characters speak broken English.

8. Tom's Fiancee.

Five females. One interior. Time—1 hour. A play woven around the mistaken identity theme.

9. Madame de Portment's School.—Ella Crane Wilkinson.

Comedy in 1 act. One interior. Six girls. Time—30 minutes.

Mme. deP. is visited by the two mothers of two of the liveliest girls at school, and they prove to be the girls themselves masquerading.

10. The New Governess.—Grace Luce Irwin.

Comedy in 2 acts for 5 small girls. One interior. Time—45 minutes.

11. Our Aunt from California.—Madeline Demarest.

Farce in 1 act. One interior. Six girls. Time—35 minutes.

Three sisters are expecting a rich aunt for a visit and a dressmaker respectively. The aunt is taken for the dressmaker, etc. Very popular girls' play.

12. The Honor of the Class.—Eleanor Crane.

School-room sketch in 1 act. One scene. No setting required. Suitable for from 6 to 12 girls from 10 to 18 years. Time—½ hour. Folk dances may be introduced.

A prize being offered for the best poem, Gwendoline Prescott, the class favorite, is about to receive it when she is accused of plagiarism by the principal, who has discovered the same poem in a current magazine. How Gwendoline faces the accusation, and the unexpected proof of her innocence is developed in bright, crisp dialogue.

13. Roster of Pearls.—Mary Rose Nevitt.

A social incident in one act. Seven girls. One interior. Time—20 minutes.

Janet Ransdell, newly married, learns that because of her expensive wedding her family is impoverished and that through unlucky speculation, her father owes money to Mrs. Ames, a social climber, whom Janet has always despised. How Janet tries to purloin the roster of pearls and how the much despised Mrs. Ames comes to her assistance is told in the play.

14. Mrs. Coulson's Daughter.—Elizabeth Gale.

Comedy, 11 females, Time—45 minutes. One act.

Mrs. P. receives a note from Mrs. C., who says that she is leaving her daughter to the care of the neighborhood, neglecting to mention, however, that she is simply taking a trip to Europe, and it is assumed that she is going to die. At the same time Mrs. P. has arranged to take a girl from the orphan asylum to help with the work. The orphan is mistaken for Mrs. C.'s daughter, who arrives to see how the supposed daughter of her mother is received. She then chooses a temporary guardian from among the villagers, and the play closes with the happy disposal of the orphan.

15. The Literary Club.—Marie O'Keefe.
American-Japanese play in 2 scenes. Clever, high class comedy for girls. Nine speaking parts and any number of extras. Time—40 minutes. Costumes, American and Japanese. Two interiors.

An American literary club traveling in Japan visits a girls' school and the girls do a Japanese drill or dance. The club in return presents a short scene from Hamlet. The emperor's niece presents Mrs. Perkins with a cup and saucer belonging to the emperor. The imperial guard coming in search for that cup and saucer arrest Mrs. Perkins. Scene 2 is the trial—this is a funny scene. The emperor goes asleep constantly during the trial. This entertainment has been used in a number of convents with great success.

16. Shakespeare's Daughters.—Geo. Trader.

A fantasy in one scene for 11 females. The scene is in a glade in which appear as many of Shakespeare's female characters as practicable. Costumes. Fantasy ends with a charming pantomime. Eleven females at least.

17. Mechanical Jane.—M. E. Barber.

Comedy, one act. One interior. Time—25 minutes. Three females.

The mechanical figure comes in brown paper parcel in answer to advertisement, and after it is wound up its actions are startling. Two maiden ladies undertake the trial of the invention.

18. The Belles of Canterbury.—A. B. Stewart.

Play in one act. Scene is a schoolroom where a crowd of girls are discussing Chaucer. The characters break out of the book and these characters speak in Chaucer couplets, a contrast to the modern school girl's language. The play has a distinct literary flavor, is delicately humorous and can be presented in an ordinary room and it is printed with full stage directions and suggestions for making the costumes. Time—40 minutes. Eleven females.

19. Two Little Rebels.—Elsie West.

Two acts. One interior. Costumes, Civil War. For 12 girls. See Civil War list.

20. Every Graduate.—G. Blum and E. F. Hague.

Modern mystery playlet in 3 acts. Sixteen males and females, but it may be played by an all girls' cast. Costumes. Especially devised for school presentation.

21. A Bit of Nonsense.—Kate Thomas.

One interior. Eight girls. Time—30 minutes. Girls at a school get up a play introducing burlesque impersonations of Shakesperian heroines.

22. The Birthday Ball.—See under Revolutionary war list.)

Comedy in one act. One interior. Five girls and footman—can be played as a maid. Costumes, American-Colonial.

23. The Little Princess.—F. H. Burnett.

Three acts. Three interiors. Time—2¼ hours. The story of Sara Crewe—most popular for girls' schools.

24. Beyond the Gate.—Irene J. Crandall.

Modern morality in 2 acts. The parts may be played all girls. Nine characters and extras, clowns, poppies, harvesters fancies and three children. Time—1 hour, 15 minutes, depending on length of dances. Can be given on any stage or out of doors. Full description of costumes contained in the book. The action is swift, dialogue has poetic beauty and homely wit.

The above call for modern costumes except where otherwise specified.

Girls' plays published by Walter H. Baker Co. at 25c unless otherwise stated. Costumes are modern except when stated differently.

25. Camp Fidelity Girls.—Edith Lowell.

Comedy in 4 acts. One male—to be played by a girl—and 11 females. Two interiors. Time—2 hours.

A jolly party of girls occupy an old farmhouse and there discover a secret that makes for the happiness and prosperity of a poor little cripple. 35c.

26. I Grant You Three Wishes.—G. R. Bridg-

ham. Fantasy, 1 act. Any number of girls from 4 to 14. Small parts can easily be doubled. Four scenes are called for, but by use of screens the play may be carried through with a single setting. Forty minutes. A fascinating idea cleverly and vividly developed in action.

27. King Rene's Daughter.—T. Martin.

From the Danish drama. One act, 6 males, 2 females. See Plays for Ladies.

28. Tickets for the Sheffield Choir.—Edith Lowell.

Comedy, 1 act. A simple interior. Six females. Time—½ hour. An ingenious little comedy easily produced. How the girls are stranded after an avalanche of concert tickets is amusing.

29. A Case for Sherlock Holmes.—G. R. Bridg-

ham. Comedy in 2 acts. One interior. Ten girls. Time—1½ hours.

Miss Michalford plans to have her bridesmaid's supper at her aunt's, a lighthouse

keeper on a remote island. The merry party run into exciting times provided by a fugitive from justice who is thought to have taken refuge on the island. 35c.

30. A Chinese Dummy.—M. D. Campbell.
Farce, 1 act. One interior. Six females. Time—35 minutes.

31. Aunt Mehetible's Scientific Experiment.
E. E. Brewster.

Farce in 1 act. Scenery and costumes unimportant. Six females. Written for a school entertainment to employ a lot of extra girls. Aunt Mehetible must be played well, but there is no acting whatever required for the other parts. Plays 20 minutes.

32. The Day of the Duchess.—H. S. Griffith.
Farce in 1 act. Easy interior. Twelve females. Only 3 or 4 prominent parts, rest all small parts. Time—30 minutes.

33. The Dumb Waiter.—H. S. Griffith.
Farce, 1 act. Scene, interior. Five females. Thirty minutes. A picture of boarding school life in which the dumb-waiter plays a strong part, but it breaks down at an important crisis.

34. Endymion.—M. J. Warren.
Comedy in 2 acts. Scenery unimportant. Twenty-three females. Costumes Greek. Written especially for a girls' school. Easy to stage and effective. Time—1½ hours. 35c.

35. A Love of a Bonnet.—G. M. Baker.
Farce in 1 act. One interior. Six females. Thirty minutes. A laughable little play—easy.

36. Lucia's Lover.—B. C. Porter.
Farce in 3 acts. Two interiors. Seven girls. Time—1½ hours.

Lucia, a boarding school girl, carries on a secret correspondence with an unknown man. He turns out to be an invention of her school friend to curb her romantic nature. 35c.

37. A Man's Voice.—H. S. Griffith.
Comedy in 2 acts. Two interiors. Six females. One hour. Easy and effective.

38-50.—A Play a Month.—A. W. Chaplin.
Twelve 20-minute sketches for female characters, including appropriate entertainment for each month of the year. Contents: "Mad! Mad!" 5 girls; "A Valentine Problem," 3 females; "Pickles and Bonbons," 4 females; "Because It Rained," 4 females, etc., 35c

51. Rebecca's Triumph.—G. M. Baker.
Drama in 3 acts. Sixteen females. Scenes call for a kitchen, a wood and a parlor. Very popular. Plays 2 hours. 35c.

52. A Precious Pickle.—G. M. Baker.
Farce in 1 act. Interior. Seven girls; 25 minutes. Calls for an "old maid," talkative woman, and colored servant.

53. The Princess.—Alfred Tennyson.
Although the play calls for 8 female and 4 male characters, it has often been given in convent schools with girls playing the male roles, as doctor's gowns are worn for costumes. Plays a full evening. 35 cents.

54. Rubber Boots.—M. H. Pike. Farce in 1 act. Easy interior. Calls for 3 female and 1 male part which is a dumb character, the part wholly in pantomime and can be played easily by a girl. Clever little piece. Time—20 min.

55. Comus.—John Milton.
A masque, adapted for acting by L. Chater. Nine characters and chorus. Forty minutes. Text is accompanied with all necessary plates and diagrams and by full minute marginal notes and instructions for production. Most complete and helpful version. 35c.

56. The Convention of the Muses.—E. S. Bates.
Play in 1 act. No scenery required. Nine females. Greek costumes. A very pretty entertainment suitable for any platform. Instructive in theme.

57. Behind the Scenes.—G. R. Bridgham.
Comedy, 2 acts. One interior. Twelve females. Costumes, modern and colonial; 1½ hrs. Miss Darley comes to a private school apparently as a teacher, but really in order to have an opportunity to discover the missing will of an uncle, former occupant of the house. Her researches are misunderstood and complications follow. 35c.

58. The Alkestis of Euripides. See Ladies.

59. The Antigone.—Adapted by E. Fogerty.
Eleven characters and chorus. Two hours. Text accompanied by all necessary helpful information. 35c.

60. Bachelor Maids.—E. B. Tiffany.
Comedy in 1 act for 6 females. Scenery simple. Costumes, modern and Japanese. Thirty minutes. Bright and vivacious.

61. The Bewildering Miss Felicia.—G. F. Sturgis.

Comedy, 3 acts, 14 females. One interior, 1 exterior. Costumes, period 1830. 2¼ hours.

Miss Felicia comes to the sleepy town of Lilac and occupies her grandfather's mansion. By her radiant personality she transforms the characters of the village. French dialect, negro, and country girl, comedy parts. 35c.

62. Her First Assignment.—G. R. Bridham.
Comedy, 1 act. One interior. Ten females.
Plays 1 hour.

Lively and funny. Young lady reporter assumes character of a leading society woman to oblige hostess, only to have the real person turn up later.

63. Her Uncle's Boots.—Mrs. M. B. Carpenter.

Farce, 1 act, 7 girls. Easy interior. Thirty minutes. Easy and very funny.

64. An Irish Invasion.—A. C. Thompson.
Comedy, 1 act. Easy interior. Eight females. Thirty minutes.

Nice, little play introducing refined Irish characters, old country and new.

65. The Ladies of Cranford.—M. B. Horne.
Play, 3 acts, 13 females. Scenery easy. Costumes of Victorian era. Dramatization of Mrs. Gaskell's novel. The interest of piece lies chiefly in its characters. Plays 2 hours. 35c.

66. A Pan of Fudge.—M. B. Simes.
Comedy, 1 act, 6 females. Easy interior. Time, 25 minutes.

A bright little boarding-school sketch.

67. A Peck of Trouble.—A. C. Thompson.
Comedy, 1 act. Interior scene, 5 girls, 20 minutes. Bright and easy to get up.

68. The Thirteenth Star.—G. R. Bridgham.
Comedy, 3 acts, 2 interiors, 9 females, 1½ hours.

The outbreak of the war takes away entire staff of paper, so Caroline Mason undertakes to run it. She takes over with it a fight against her fiancé, who is at the head of the local mills, quarrels with him, runs into a strike, but all comes out happily. 35c.

69. The Truth About Jane.—A. C. Thompson.
Comedy, 1 act, 1 interior, 25 minutes, 7 females. A play which does justice to the virtues of the athletic girl.

70. Using the Weed.—G. J. Baker.
Farce, 1 act, 1 interior, 7 girls, 40 minutes.
Clarissa writes home that among other accomplishments at school she has learned to "use the weed." When her old aunt comes to rescue her it proves to be the "Weed" sewing machine.

71. The Wrong Package.—H. S. Griffith.
Comedy, 1 act, 30 minutes, 4 girls. Easy interior. Character, old lady and maid (soubrette).

72. Who's to Inherit.—Comedy, 1 act, 1 interior, 9 girls, 30 minutes.

Margery is a "rough diamond" who always speaks her mind. Miss Chatter, Miss Pry and Miss Nicely are an amusing trio of gossips.

73. A Fair Encounter.—C. M. Rae.
Comedietta, 1 act, 1 interior, 2 females, 30 minutes.

A battle of women's wits. Mrs. Grenville becomes a maid to Lady Clara to find out whether she is suitable for Mrs. G.'s brother. Clara discovers the ruse and makes Mrs. Grenville pay for her intrusion. Very good little play requiring good acting, as it is of higher grade than the usual school dialogue.

Penn publications. 25c.

74. Crowned Before Dawn.—I. A. Elyock.
Drama, 3 acts, for female characters—time of Henry V of England. Characters are ladies of the court. Time 45 minutes.

75. The Burglar.—H. S. Griffith.
Comedy, 1 act, interior, 50 minutes, 4 girls.
Two nervous old ladies have a burglar scare, and their niece, Penelope, helps the "burglar." Easy to act.

76. Every Girl.
Humorous morality play, 2 acts, no special scenes, 1½ hours, 24 girls. May be in or out of doors. Modern and fantastic.

77. A Fair Encounter.—C. M. Rae.

78. A Fallen Idol.—H. S. Griffith.
Farce, 1 act, 1 interior, 30 minutes, 4 females.
A case of a girl's chum writing Romeo letters to her chum and getting caught in her own trap.

79. A Rumpus on Olympus.—M. H. Crane.
Burlesque in 1 act, 25 minutes, 8 or more female characters. Scene, Olympus, among cotton clouds. Costumes, Greek and modern. An amusing satire on all the ways of men.

80. Cynthia Looks Ahead.—G. R. Bridgham.
Comedy, 4 acts with short prologue and an epilogue, 2 interiors, 11 females, 2 hours.

A college senior trying to decide whether to go on the stage or home to father, who needs her, falls asleep, and sees herself fifteen years ahead as a famous actress, but unhappy. When she wakes up she decides what she will do.

81. The Ghost of an Idea.—A. Sanford.
Comedietta, 1 act, 40 minutes, 5 female characters, including the ghost; several minor parts with a few lines each.

Schoolgirl casts her book aside—falls asleep—suddenly awakened—the ghost of an idea. Conditioned upon early promises the spectre agrees to give her a grand holiday.

82. **The Girls of Glen Willow.**—E. D. Vale.
Camp-fire play, 2 scenes, exterior, 7 girls, 30 minutes.

83. **The Good Old Days.**—A. C. Thompson.
Comedy, 1 act, interior scene, 11 females, two parts may be doubled. Costumes, modern and colonial; 30 minutes.

Penelope, wishing she had lived in the days of great-great-grandmother, has a dream and is brought back to the old days of the Indians, and frontier life.

84. **Her Scarlet Slippers.**—A. C. Thompson.
Comedy, 1 act, simple interior, 30 minutes, 4 girls. Clever little play and easy to play.

85. **The Jar of Olives.**
Four acts—play based on Arabian Nights—13 males, 3 females, but all the parts can be played by girls. Costumes, oriental, 40 minutes, 3 interiors.

86. **Maids, Modes and Manners.**—Amelia Sanford.

Twenty or more females, with 12 speaking parts; 50 minutes; settings and costumes easy.

87.
See addenda, page 147.

105. **Eyes of Faith.**—Marie Doran.
Nine females. An "Americanization" play. (See Patriotic.)
French. 30c.

106. **The Patriotic Girl.**
Can be played by all girl cast; 8 characters, 2 males, 6 females. (See Patriotic plays.)
Penn. 25c.

107. **The Arch of Success.**
Fantasy for Commencement by S. M. A., St. Mary's Academy, Winnipeg, Minn. Eight girls and 7 symbolic characters besides.

108. **Queen Esther.**
A Flanigan & Co., 521 S. Laflin St., Chicago. 25c.

109. **Mary Magdalen.**
Three acts.

110. **Mary Stuart and her friends.**

111. **Empress.**

112. **Cornelia.**
Fifteen characters and extras.
Flanigan, Publisher.

113. **Choosing a Model.**—Class day exercise, S. M. A., Winnipeg, Minn.
Graduates choose the characters they prefer as well known women pass before them—Margaret Roper, Mrs. Browning, etc.

114. **The Dress Rehearsal of Hamlet.**
One act costume farce.

Mary McMillan in **More Short Plays.**—Stewart Kidd.

Plays for Girls by Clementia.

115. **Thy Kingdom Come or The Ninth Promise Fulfilled.**

A Sacred Heart play in two acts for large girls. Thirteen principal characters—no special costumes required. 50c.

116. **Nancy.**
A humorous play for 9 large girls, 3 acts. Highly recommended. 50c.

117. **The Fair Maiden's Paradise.**
Comedy, 1 act, 6 characters.
A. Matre, K. S. G. 20c.

A Quiet Afternoon In a Flat.—By Rose Godar.
Comedy, 1 act, 2 female characters, and children's characters. 20c.

118. **Ellie Laura, or The Border Orphan.**
Three acts, 16 girls, and extras. 25c.

119. **Faculties of the Soul.**—Translated from French by Mrs. Sadler.
Three scenes, 6 characters. 25c.

120. **The Foundling of Sebastapol.**—W. Tandy, D. D.
Drama, 2 acts, 13 characters. 25c.

121. **Monsieur le Cure.**—M. J. Wilton.
One scene, 6 characters and 4 extras. 20c.

122. **Which Is Which or The Fire In London.**
—By Lady Fullerton.
Drama, 3 acts, 13 characters. 25c.

123. **The Talisman.**—Mrs. Sadler.
One act, 6 characters. 20c.

124. **The Benediction.**—By Rose Godar.
A dramatic little curtain-raiser; 2 children. 20c.

125. **Wonderful Christmas Gift, from Uncle Frank's Mary.**—By Clementia.

Three acts, 12 principal, and 3 male characters, to be taken by girls. No special costuming. 40c.

126. **Sic Itur Ad Astra.**—By Clementia.

For graduating exercises but can be used appropriately with slight changes for Jubilees, Anniversaries, etc. Fourteen leading parts. Takes the place of Salutatory and Valedictory. May be used for 7th and 8th grade classes—both boys and girls—if desired. 75c.

Matre publications.

B. Herder Publications.

127. **Her Only Love.**
Drama, 4 acts, 16 characters, and extras, ladies of Roman court, dancers and singers.
128. **Every Man.**
Morality play.
129. **The Maid of Desenzano.**—By Rev. P. A. Kaenders.
Deals with the founding of the Ursuline Order. Twenty-four characters, 3 acts, 2 scenes each.

Samuel French & Co.

130. **The Night of the Entertainment.**—A. Wynne.
Comedy, 2 acts, 2 interiors, 45 minutes, for 16 girls—1 male character, which is played by a girl.
131. **A Helpless Couple.**
Three girls. Amusing sketch, over a letter. Ten minutes. Very easy.
- The Golden Birds, etc.**—See Children's list.
- Fantasy.**—See Children's list.
- Days We Celebrate.**—See Children's list.

GREEK THEATRE—Plays for

(The conventional out-of-door theatre with built-in Greek stage.)

1. **See Ion.**—Tragedy of ancient Greece. (Out-door theatre list.)
2. **Alkestis of Euripides.**
Twenty characters and chorus. Baker.
3. **Endymion.**
Sixteen boys, 7 girls, 3 acts. Baker. 25c.
4. **Iphigenia in Taurus** (of Euripides, Gilbert Murray's translation).
Eight characters and chorus. Longmans Green, N. Y.
5. **Oedipus at Colonus, of Sophocles.**
Translated by Rev. Wm. S. Singleton, S. J., St. Joseph's College, Philadelphia.
Eight male characters, chorus of 15. Two hours.
6. **Trojan Women of Euripides.**—Gilbert Murray.
Eight characters and chorus. Longmans Green, N. Y.

7. **The Antigone of Sophocles.**—Professor J. E. Harry.

An acting version of this most perfect of all dramas. A scholarly work in readable English, especially adaptable for colleges, dramatic societies, etc. Stewart & Kidd.

8. **Mid Summer Night's Dream.**

Scenes laid at Athens and a wood not far away.—See Shakespeare.

9. **Pericles.**

Shakesperian play suited for a Greek theatre.

10. **Coriolanus.**

Shakesperian play suited for a Greek theatre.

11. **Ingomar.**—See Out-door.

12. **Pygmalion and Galatea.**—W. S. Gilbert.

Mythological comedy in 3 acts. Five males, 4 females, 1¾ hours. Grecian costumes and scene.

13. **The Grecian Princess.**

Four acts, 23 males, 3 females.

Matre. 50c.

14. **Two Greek Pantomimes.**

A Greek Frieze—a sacrificial dance to be performed by 8 or more girls—Entrance, Garlands, Libation, Prayer, Appeal, Submission.¹

15. **Daphne and Appollo.**—Mari Reuf Hofer.

From 20 to 50 participants required. The action of the pantomime presents a complete dramatic story.

Clayton Summy, 429 Wabash Ave., Chicago.

16. **Cymbaline.**—Shakespeare.

Athenian tragedy. A study in popular art. Thos. Dwight Goodell, late professor of Greek in Yale University.

Yale University Press, New Haven, Conn.

17. **Masque of Pomona.**—See Masques.

18. **See The Galloper.**

Drama list—for a play with scenes laid in Greece.

19. **The genius of the Greek drama**—three plays—the **Agamemnon** of Aeschylus, the **Antigone** of Sophocles, and the **Medea** of Euripides. Intended for amateur production. Rendered and adapted by Cyril E. Robinson.

Oxford University Press, Humphrey Milford, London.

20. **Lysistrata.**—Samuel French.

An acting version of this brilliant satire on Athenian foibles, by Aristophanes. Four males, 5 females, 1 child. Chorus of old men and one of Greek matrons—15 in each chorus. Text is accompanied with full outline of an effective color scheme for costuming.

French. 35c.

21. The Return of Alcestis.

A one act sequel to the Greek play—Laurance Housman. A strong play in the Greek spirit and style, taking up the story of the Euripides play where the Greek dramatist left it.

Twelve to 15 males, 15 to 29 females.

French. 35c. Royalty.

22. Phormio.—By Terence.

Comedy, 5 acts.

(Note. The Roman theatre was modeled after the Greek, only that the "orchestra" was filled with seats and later with a rather elaborate architectural background. This consisted of pillars and a wall, through which the doors were cut, and other spaces were permitted to indicate the separation of houses, etc.—Barret H. Clark in preface to English translation of Phormio of Terence.)

Eleven males, 2 females. Scene represents a street in Athens. Costumes Grecian.

French. 35c.

23. The Twins.—By Plautus.

From the Latin. Seven males, 2 females. A farce upon which Shakespeare founded his Comedy of Errors.

Scene—A street in Epidamnus. Costumes are Grecian.

*** HANDICAPPED OR *** HOSPITAL PLAYS**

(Plays in which one or more characters play a static part.)

1. The Work House Ward.—See Irish list.

The two old men characters are in cots during the entire action of the play. One female part besides. Scene: Interior of a ward.

2. Scene II—The Orange Walk, in Over There.—By J. Hartley Manners. Scene represents a hospital ward, several men in cots, others able to hobble about on crutches, etc., one man in wheeled chair—Irish character. Scene, A hospital ward in England during the past war.

*(Much talent has been brought to light that has hitherto gone to waste in finding parts suitable to talented young amateurs physically unable to take the conventional character in a play.)

***An experiment in July, 1922, in one of our largest sanitariums using theatricals as a recreational feature has definitely proven that they have a salutary effect upon the patients taking part and this feature has now been added to the sanitarium regime.

3. The Orange Man.—St. John Ervine.—(Mc-Millan.)

The principal character, the Orange man, is unable to move from his chair on account of rheumatism. Two other male roles and 1 female. The Orange man plays the drum.

4. Mrs. Pat and the Law.—A lame boy has a big part. (Plays for Small Stages—Mary Aldis.)

5. Two Crooks and a Lady.—Eugene Pillot. Lady invalid overcomes two people who have come to rob her. Plays of 47 Workshop, first series. Brentano.

6. Along the Quays.—Henri Lavedan.

The old purveyor of books remains seated during the little play. See One-act—advanced.

7. A Bright Morning.

An old man who walks with the aid of a cane and his valet meets old lady, former sweetheart on park bench. (See Spanish plays.)

8. Coats. (See Irish plays.)

Entire dialogue is over a dining room table. Two males and a waiter. (Coats in "New Comedies," Lady Gregory.)

9. Pariah or The Outcast.—August Stringberg.

"Static drama" for 2 male characters. See Advanced One-act.

10. The Piedish.—By Geo. Fitzmaurice. See Irish list. Two of the characters are handicapped—one is a feeble old man, the other is a lame boy.

11. The Bachelor's Dream.—See under Entertainments.

"The bachelor" sits in a big chair and dreams while the pageant of lovely young girls passes before him.

12. See Molly's New Year Party in "Days We Celebrate" list.

Molly is a little sick girl who is visited by the Calendar boy and all his holidays.

The Tony Sarg Marionette Book.—By Tony Sarg.

A little book that tells how marionette shows are made and also how some of Mr. Sarg's puppets are made. Contains two plays for home made marionettes.

Baker. \$1.10.

HISTORICAL AND COSTUME PLAYS

See Early Christian Plays under Religious.
See Columbus under America.

1. **Genevieve.**—Adapted by James Esser.
Historical drama, 6 acts, 18 males, 6 females.
Matre & Co. 50c.

2. **The Robbers of Mt. Kulm.**—Arranged by
Anthony Matre—K. S. G.

Historical drama in 5 acts for 14 males, 2 females.
Matre & Co. 50c.

3. **Jane Grey, a Nine Days' Queen.**

Adapted from Aubrey de Vere's *Mary Tudor*.
Four acts, 15 characters. Matre. 25c.

Mary Stuart.

From Schiller's tragedy. Thirteen males, 4 females and extras. Baker, 25c.

5. **Scenes from the Life of Sir Thomas More.**
—Sister Mary Berchmans.

Very interesting historical play—period and costumes of Henry VIII. Highly endorsed for schools. Four acts. Interiors. Four males More, Erasmus, Will Roper and Patterson, a fool.) Margaret Roper, Bess, 13 or 14 years, and two other female roles, and a small bit for a maid. Talbot Press.

6. **Louis XI.**—See Boys' list.

7. **The Jacobite.**—J. R. Planche.

Two acts, 5 males, 3 females. French publisher. 30c.

8. **Charles XII.**—See Scandinavia.

9. **L'Aiglon.**—Rostand. (See French Play list.)

The story of the son of Napoleon and Marie Louise.

10. **The Beau of Bath and Other One-act Plays.**—(C. Mackay).

Picturesque episodes of 18th century England.
See One-act.

11. **Allison's Lad.**—B. Dix.

In volume of plays of Civil War period in England, middle of 17th century.

12. **The Little King.**—Bynner.

* The child Dauphin of France—son of Louis XVI and Marie Antoinette—the principal character, and one more small boy, both to appear about eight years of age. Three males, 1 female. Very pathetic well written play.

13. See Shakespeare's

Julius Caesar.

Anthony and Cleopatra.

King John.

King Richard II.

King Henry IV.

King Henry V.

King Richard III.

King Henry VIII.

14. **The Primrose Path.**—Mary Robinson.

Romantic English comedy picturing life at the time of Shakespeare. Interior. Twelve males, 5 females—any number of minstrels and pages. One hour. Two acts. The dialogue is witty and gay and dances and quaint songs enliven the comedy.

15. **Liudolf.**—A. Guggenberger, S. J.

Historical drama of the time of Otto the Great. Medieval Germany and Hungary. Five acts, 27 males and extras, Magyar priests, soldiers, etc. Herder. 25c.

16. **How the Shrew Was Tamed.**—J. A. Rask.

Elizabethan costumes. The play shows the custom of the times and the modes of punishment and introduces the ducking stool. Four males, 3 females. French. 30c.

17. **King Rene's Daughter.**

A play of Denmark (1459). See One act.

18. **Man Who Married a Dumb Wife.**

Play of medieval France.

19. See Scotch plays—Glenforsa, Cambell, of Kilhmor, etc.

20. **Ryland.** See One act.

21. **Crowned Before Dawn.**

Play for girls period Henry V. of England.

22. 1585—See One-act plays.

23. **Nicollette.** (See One act.)

24. **Master Pierre Patelin.**

Medieval French. See One act.

25. **The Jacobite and the Lady.**—Booth Tarkington. See One act. Harpers.

26. **Waterloo.** See One act.

*Note to The Little King—Acting right reserved. More suitable for a public reading than to be acted. The scene is the temple, where the sweet young boy Dauphin is imprisoned with two cruel jailors, Antoine Simon and his wife Jeanne. The wonderful spirit of the little prince is shown upholding his faith and his noble blood. An excellent "historical" play.—Witter Bynner, Mitchell Kennerly.

27. **The Nelson Touch.** See One act.
28. **Oliver Goldsmith.** See Drama Advanced.
29. **Beau Brummel.**—See Drama Advanced.
See Irish list—Padraic Pearse, Irish History plays, etc., etc.
See American and Patriotic list for American Historical plays.
30. **Disraeli.**—(Parker.) French.
31. **David Garrick.** See Advanced Dramas.
See plays marked historical in text of catalogue.

HOME PLAYS

Plays that can be staged in any ordinary room or house without platform or stage accessories.

1. **A Borrowed Umbrella.**
One act, 1 male, 1 female. See One act Easy plays.
2. **Love in a Railway Train.**
Scene, any room, anywhere. One male, 1 female. (Stayton) French. 30c.
3. **Before the Play Begins.**—Georgia Earle.
Ideal play for "home" use. Two males, 1 female. Fifteen minutes. Denison. 15c.
4. **The Last Rehearsal.**—Irene Jean Crandall.
Comedy in 1 act, 2 males, 3 females; 25 minutes. Scene is a room where a quarrel between petted star and obstinate author is staged—also very suitable. Denison. 25c.
- 5 to 21. **Home Plays for Ladies:**
1. Part 1—School for Daughters—14 females.
 2. Mrs. Willis' Will—5 females.
 3. Duchess of Mansfeldt—6 females.
 - Part 2—Slighted Treasures, petite comedy—4.
 5. Slight Mistake, farce 5.
 6. Rosiere, comedy—10.
 7. Who's to Inherit?—comedy, 9.
 8. Lina and Gertrude—6.
 9. Wonderful cure—4.
 10. My Aunt's Heiress—11.
 11. Part 5—Quarrel of the Flowers—10.
 12. Choosing a Bride—6.
 13. My Daughter's Daughter—5.
 14. Part X—Petticoat Perfidy—3.
 15. Fair Encounter—2.
 16. Fast Friends—2.
 17. Narrow Escape—2.
- Ten different volumes—three or more plays in each—40c each. (French.)
22. **Cross Questions and Crooked Answers.**
Two females.

23. **Cheerful and Musical.**
Two females.
24. **Eternal Masculine.**
Two females.
25. **Broken Idylls.**
Three females.
26. **The Two Miss Ibbetsons.**
Two females.
The above 45c each. French.
27. **A Lady in Search of an Heiress.**
Four females.
28. **Such Is Fame.**
Four females.
29. **At Cross Purposes.**
Seven females.
30. **Number Seventeen.**
Two females. (French.)
31. **Bonny Bell.**—(Vogelges and Farmer).
Musical play for young folks and children. Seven principals and any number of extras. So simple that it can be put on in any parlor. Denison. 15c.
32. **Comedies for Young Folks.**
Ten little plays suitable for home performance. (Baker.)
33. **On a Kentucky Staircase.**—Cecilia M. Young. (See Kentucky.)
34. **Letter of Introduction.**—W. D. Howells.
Three males, 2 females. A light farce easy to stage; good natured satire on an Englishman. French. 35c.
35. **Borrowers' Day.**—See Farces.
36. **Mrs. Hoops-Hooper and the Hindu.**
Living room interior. Two males, 10 females. Can be played entirely by women. See One-act. Denison.
37. **Mrs. Jenkins' Brilliant Idea.**
Can be played without any curtain or any screen separating audience, etc. See plays for ladies. Eight females.
38. **Not a Man in the House.**
Parlor scene. Two acts. Five females. See plays for ladies.
39. **Sewing for the Heathen.**
Can be played in any room without any curtain, etc. See plays for ladies. Nine females.
40. **The Fascinators.**
Any room fixed to look like a school room where lessons are given in the art of fascinating. Thirteen females. Very funny. Denison. 25c.

41. **A Likely Story.**—W. D. Howells.
Farce. Simple room for setting. Two males,
2 females. One act. French. 35c.

42. **Five O'Clock Tea.**—Howells.
Farce in 1 act for 6 males, 8 females. An
ideal parlor comedy for a well balanced cast of
young men and women. French. 35c.

43. **Our Best Society.**—Irvine Browne.
French's Parlor Comedies—25c each.
Four acts, 5 males, 5 females.

44. **How She Loves Him.**—Dion Boucicault.
Five acts, 10 males, 4 females.

45. **Snowed In.**—J. E. Wylie, Jr.
Three acts, 5 males, 3 females.

46. **Weak Woman.**—H. J. Byron.
Three acts, 6 males, 3 females.

47. **Married in Haste.**—H. J. Byron.
Four acts, 8 males, 3 females.

48. **Our Boys.**—H. J. Byron.
Three acts, 6 males, 4 females.

49. **Which?**—Bolton Rowe.
One act, 1 male, 2 females.

50. **My Father's Will.**—Jacob Abaranell.
One act, 3 males, 2 females.

51. See Dickens plays.

52. **The Dress Rehearsal.**
Two males, 4 females. See One-act plays.
Excellent for a parlor entertainment. Simple
setting. Penn. 25c.

53. **Parlor Matches.**
Short play but adapted to a "parlor" stage.
See in Short Plays, and also in drama, "Medium
Difficulty."

54. **Grandmother's Rocker.**—Tracy D. My-
gatt.
Twelve characters, male and female. Scene,
an old room in an old house. Costumes old
fashioned. Can be played by grownups or chil-
dren and to any audience provided it have sym-
pathy and imagination. May be produced by
amateurs without payment of royalty.
Baker. 35c.

HOME PLAYS

The following plays by John Kendrick Bangs
are perfect plays for Parlor Theatricals.

A Chafing Dish Party.
Four males, 3 females. One act.
The Fatal Message.

Five males, 4 females, 1 act. A screamingly
funny amateur rehearsal in Perkins' library.

The Bicyclers.

One act, 4 males, 3 females. Mr. Perkins
learns to ride a bicycle. The scene is the "par-
lor" in the Perkins home. Very funny. Lines
are full of laughs. Even the most staid and
prosaic would enjoy this splendid farce.

A Dramatic Evening.

One act, 4 males, 3 females. The Perkins
have given over their house for a rehearsal of
the stage-settings of a play. Very good.

First Aid to the Injured.—Van Tassel Sut-
phen.

One act. Scene, a hall in a golf club. See
One-act plays, 2 males, 4 females.

Mothers on Strike.—Carl W. Pierce. See One-
act.

The above all published by Baker.

HUNGARY

Dramatic recitation in Scrapbook Recitation
series number 8: Heroism of the Hungarians.
Denison. 35c.

After the Honeymoon.

Hungarian farce in 1 act. Wolfgang Gyalui.
One man, 1 woman.
French. 35c.

INDIAN- AMERICAN

1. **Strongheart.**—See drama.
A representative American drama.
French.

2. **John Ermine of the Yellowstone.**

Drama of an Indian white boy who was
adopted by a tribe and later, in manhood, fell
in love with a Colonel's daughter. Written
upon Remington's story of that name. Good
play—period of Custer—splendid Indian parts.
John Ermine, as played by James K. Hackett,
a very fine, pathetic hero. Difficult.

3. The Capture of Ozah.

One act, 4 characters.

Ozah, Peacemaker of the Senecas, singing and weaving with her friends, "wants no love songs" and laughs at Orijia, who follows the love song of her lover. Later she has two suitors, and at last comes Ateakea, who captures her.

French. Complete with music, 30c.

5. Yagowanea.

Play, 1 act, 8 characters. Play of Niagara Falls, to whom the Indian girl turns for its singing music as companion, when her tribe turns against her.

French. 30c.

6. Hiawatha.—F. Holbrook.

Twelve juveniles, 25 extras. Indian dances featured.

Houghton, Mifflin.

7. In the Valley of the Mohawk.

Musical drama, 3 acts. See New York.

8. The Passing of Hiawatha, in Plays of Pioneers.—C. Mackay.

Fifteen principal characters.

Holt.

9. The Arrowmaker's Daughter.—Adapted by Grace Smith and Gertrude Nevils. From Long-fellow's Hiawatha.

French.

10. Hiawatha's Childhood—in The Snow Image and other plays.

Thirteen males, 14 female parts (including the story of the Poplar tree. Suitable for Arbor day, the Spirit of Memorial day, etc.).

Baker. 35c.

EAST INDIAN—Hindoo**1. A Night at the Inn.—Dunsany.**

One act play. Tragedy. Full of East Indian atmosphere, although the scene is a lonely inn in England. Three Indian idols pursue the men who have stolen jewels which made their eyes, and the men have the swift retribution of the wrath of the outraged gods. Mysterious and weird play.

Sunwise Turn.

2. The Drums of Oode.—Austin Strong.

(David Belasco, Belasco Theatre, N. Y.) Wonderful little play of East Indian life—during an Indian uprising about 60 years ago. (See one-act—Advanced.)

IRISH PLAYS**1. Deidre of the Sorrows.—Synge.**

Tragedy, 3 acts. Difficult for most amateurs and some lines should be cut. Should be given by well-trained group who have a great feeling for poetry. "The intense reality of the characters drawn from a people allied by untamed natures to their prototype of legend, combine to give this work an intensity unequalled by any other tragedy written—the greatest modern version of the Gaelic Classic."—Boyd. Five males, 1 female and minor parts.

Baker. \$1.00.

2. Deidre.—W. B. Yeats.

Four principal male parts—one female and the three musicians who speak and interpret the play in the manner of the Greek chorus. Poetic, full of strong, primitive language. Very effective, with the Irish keen at the close.

3. Cathleen n'Houlihan.—Yeats.

A very beautiful, effective tragedy. Three males, 2 females.

McMillan.

4. On the King's Threshold.—W. B. Yeats.

One act, 12 males, 4 females. Play might be cut from "There is leprosy among the plates, etc.," leaving out the speech where Sean taunts the monk and makes light of religion, etc. Play is a beautiful plea for Poetry. One hour.

McMillan.

5. On Baile's Strand.—Yeats.

Male characters only. One page should be cut.

6. The Shadowy Water.—Yeats.

Noted for its language and atmosphere, following Maeterlinck's ideal of symbolism. In this play Yeats claims to rid the drama of its theatricality, expressing "in art the core and spiritual essence of life."

7. The Yellow Bittern, Clan Falvey and the Hermit.—Daniel Corkery.

One act plays in one volume.

Talbot Press. Fisher, Unwin, London. 5/

8. The Fire Bringers.—Moir Cheavasa.

A play in 1 act. A drama of ancient Erin.

9. The Labor Leader.—Daniel Corkery.

Play in 3 acts, 13 males, 2 females (character parts) and extra men, workmen, etc.

"The 'Labor Leader' ranks with the best dramatic work that has been done in Ireland of late years."—Freeman's Journal.

"Definite dramatic interest, character drawing is good, the dialogue natural, yet forcible."—Studies.

10. **The Hook in the Harvest.**—Rev. P. A. Doyle, O. S. A.

Drama, 3 acts—a true picture of Ireland in the times of the Evictions. The play takes place in 1852. There is a scene which should be an excellent revelation to those who have been fed up on the Irish plays, where a boy is forced to be a priest. The scene of The American Wake is interesting and the entire play is thrilling. The old woman of the house must be able to speak Gaelic. There are 6 male parts and 3 female, and several interior scenes. There is a fee for performance, payable to publishers. Maunsel. 1/ per copy.

11. **Crusaders.**—Bernard McCarthy.

A play in 2 acts. Splendid play. Very actable, well written Irish play, full of wit, splendid character drawing and with remarkable dramatic feeling throughout. Could only be handled by experienced group. An Abbey Theatre product. Eleven male characters, 2 female, 2 interiors.

Maunsel. 1/

12. **Patriots.**—Lennox Robinson.

“The social criticism of which it is the vehicle is directed towards the elements that are firmly rooted in contemporary Irish life. But time, which made life a tragedy for James Nugent, has disproved Lennox Robinson.” — Lloyd Morris.

Ten males, 3 females, 3 acts, 2 interiors.

Maunsel. 1/

13. **The Dreamers.**—L. Robinson.

Historical play; tragedy of Emmet; uprising of '98.

14. **The Twisting of the Rope.**—Douglas Hyde.

Irish folk play.

(Can be obtained at Irish Industries depot, 779 Lexington Ave., New York.)

15. **The Foam Maiden.**—Constance D'arcy Mackay.

Irish folk or fairy play—charming. See Folk plays.

16. **The Canavans.**

Three acts, 3 males, 2 females. Costumes, Elizabethan period. A quaint, fantastic comedy built on the Irish national hate of the Tudors. Humor is rollicking—a few distasteful lines may be cut. In Irish Folk History Plays.—Gregory.

Baker and French.

17. **The Twig of Thorn.**—M. J. Warren.

Irish fairy play. Two acts, 6 males, 7 females. Costumes, of the Irish country-side. One in-

terior. Time, 1½ hours. Suited for school performance.

A study of Irish folk lore in the manner of Yeats.

Oonah breaks the first blossoms of the thorn tree at the cross roads and puts herself in the power “of the good people.” The minstrel, Aileel, takes the curse upon himself, saving Oonah for her lover. Very pretty.

Baker. 75c.

18. **The Dragon.**—By Lady Gregory.

A fairy play and 3 act comedy. Whimsical, full of quaint humor. Eight males, 4 females, and extras.

Baker.

19. **Iosagan.**—By Padraic Pearse.

See Plays for Boys.

20. **The Master.**—By Padraic Pearse.

See Plays for Boys.

21. **The Singer.**—By Padraic Pearse in Collected works.

“His plays and poems are prophetic of suffering. These plays and poems are beautiful, with a faith in the destiny of the poor and oppressed and in the power of self-sacrifice to redeem the travelling world.”—Robert Lynd.

Maunsel. Plays can be had in paper covers, separately, at 1/6.

22. **Riders to the Sea.**—Synge.

A tragedy.

Full of all the tragic elements. The old mother has the difficult and strong role of the play. Three female and 1 male, principals, extras. The only play of Synge which is not tintured with Beaudelaire and other coarse French dramatists. A beautiful acting play. Requires good Irish accent.

Maunsel. Baker. \$1.00.

23. **The Hard-Hearted Man.**—Seumas MacManus.

Sold at Irish Industries depot, 779 Lexington Ave., New York.

24. **The Building Fund.**—A satire by Wm. Boyle.

One of the newer Irish plays so much in vogue, showing characters for which an audience can feel little or no sympathy, but with characters excellently well drawn, clever drama technique. A miserly son and scheming daughter are disinherited by shrew of a grandmother who leaves her fortune to the parish building fund.

25. **Damer's Gold.**—Lady Gregory.

Of the same type as above, but good play and good character work—a vein of humor running throughout.

26. **The Tinker and the Fairy.**—Douglas Hyde.
(Irish Industries Depot.)
27. **The Marriage.**—Lady Gregory and Douglas Hyde.
(Irish Industries Depot.)

PLAYS BY LADY GREGORY

(In Seven Short Plays.)

28. **The Goal Gate.**
Powerful little tragedy. Two males, 1 female, 1 exterior.
French and Baker.
29. **The Rising of the Moon.**
Four males. Artistic little Irish drama compressed neatly in 1 act. One exterior.
French and Baker.
30. **Spreading of the News.**
Comedy, 1 act, 7 males, 3 females, 1 exterior.
On the effect of gossip.
French and Baker.
31. **Hyacinth Halvey.**
Satirical comedy, 4 males, 2 females.
French and Baker.
32. **The Jack Daw.**
Comedy, 4 males, 2 females. Very funny.
French and Baker.
33. **The Travelling Man.**
A morality. 1 male, 1 female and a child.
French and Baker.
34. **The Workhouse Ward.**
Comedy, 2 males, 1 female, interior.
French and Baker.
36. **Coats.**
Three males. See Plays for Male Characters.
French and Baker.
37. **Irish Folk History Plays.**
Written in the idiom and the manner of the people, and including The Canavans mentioned above.
French and Baker.
38. **White Cockade.**
A good play. Period of Sarsfield and James II, for 10 males, 2 females.
Owen Kelleher must be able to sing. For advanced amateurs, as Sarsfield and James are good parts, requiring intellectual authority in acting. The part of Lady Dereen is symbolic.
39. **Dervogil**—in this volume— is also a very worthy little play.
French and Baker.

40. **Sweepstakes of '98.**—John Masefield.
See Plays for Male Characters.

41. **My New Curate.**
Dramatization of Canon Sheehan's famous work.
Matre. \$1.00.

42. **Duty—and Other Irish Comedies.**—Seumas O'Brien.

"The scintillating play of Irish repartee is done with artistic proportionateness. It is not boisterous banter, though in the staging of the scenes, a manager, searching after grotesque farcicalities and misrepresenting the purport of these comedies, might be tempted to turn the characters into rollicking buffoons. The satire, even when directed towards social oddities, is keen."—America.

Little, Brown. \$1.25.

43. **The Drone—Comedy.**—Rutherford Mayne (Maunsel).

A family parasite who pretends to have made a wonderful discovery on a pair of bellows shows a master hand when his brother is about to be sued for a breach of promise. The play portrays with sardonic humor the avarice of the dour Scotch-Irish farmer, his pride in his family, his unwillingness to be beaten in a bargain.

44. **The Turn in the Road.**—Rutherford Mayne (Maunsel).

Seven males, 3 females. Excellent acting play.

A Puritanical father who curbs his son's love of music and at length turns him and his violin out on the road.

45. **The Troth.**—Rutherford Mayne (Maunsel).

A tragedy. A "troth" between a Catholic and a Protestant, victims of a brutal landlord, to make away with him and the story of the deed.

46. **Red Turf.**—Rutherford Mayne (Maunsel).

One act, 3 males, 1 female. One interior. Good study for powerful character drawing. Play is very morbid and tragic—a tale of the land feud in Galway.

The first three plays are north of Ireland in locale. Mayne's plays are not distinguished for plot but for well drawn character. "Mayne seeks to create the effect of extreme naturalism and illusion of life, conceived not in terms of the theatre."—L. Morris.

(Maunsel) also with following in one volume, five plays:

47. **The Country Dressmaker.**—George Fitzmaurice.

This is called a comedy, but the part of Julia, whose history gives the play its title, is the tragedy of helpless fate. Julia, a strong part, excellent leading juvenile, and 3 fine character parts for men. The play deals with old country match-making and with the exception of some very vulgar family quarrel scenes, the play would prove a very satisfactory vehicle for any amateur society to undertake. Fitzmaurice's dialogue always requires cutting.

48. **The Piedish.**—Fitzmaurice.

One act story of an old man who lived solely for his art and when his daughter asks him to send for the priest "to make his soul" he exclaims he cares nothing for that; and the only false note in the otherwise good play and characterization is in the speech when the priest consigns the old man's soul to hell.

The Moon Lighter.—(See at end of list)—(Maunsel).

49.—**The Road to Connaught.**—Lord, S. J. (See Art plays, one act.)

Play of the time of Cromwell for 2 males and 1 female.

50. **A Princess of Meath.**—Arranged by Ursulines of St. Teresa.

Early Celtic Play—for 30 girls. One exterior, 3 interiors.

Young & Co., New York.

Plays by Samuel Lover:

Published by French. Each 30c.

51. **MacCarthy More.**

Period of 1700-87. Comic drama in two acts for 7 males and extras, 4 females, fishermen, soldiers, etc. Eight scenes.

52. **White Horse of the Peppers.**

Period 1690. Twelve males, 12 females, "comic drama" in two acts. Five scenes. Time—1 hour, 15 minutes.

53. **Rory O'More,**

Early 18th century "comic drama" in 3 acts. Ten males, 7 females. Several scenes.

54. **Kathleen Mauvourneen.**

Drama in 4 acts for 11 males, 4 females.

BOUCICAULT DRAMAS

55. **The O'Dowd.**

Three acts. Fourteen males, 8 females.

56. **The Coleen Bawn.**

Drama in 3 acts, 10 males, 6 females. Scenery, exteriors and points at the lakes of Killarney.

57. **The Shaugran.**

Three acts, 8 males, 6 females.

58. **O'Neill the Great.**—N. B. Clarke.

An old fashioned play about Shane O'Neal and the wars under the regime of Elizabeth. There are several battle scenes. Eighteen males and 2 females, with extra ladies of the court and soldiers and attendants.

59. **The Peep O' Days Boys or Saviourneen Deelish.**

Melodrama in 4 acts, 19 males, 7 females. All scenes exteriors but one. Could be given out of doors. Old fashioned Irish drama.

60. **Ireland as It Was.**—J. H. Amherst.

Two acts. 8 males, 3 females. Several scenes.

61. **Wild Irish Girl.**

Three acts. (See Poland).

62. **Katty O Sheal.**—James Pilgrim.

Farce in 2 acts, 5 males, 4 females.

63. **The Irish Lion.**—J. B. Buckstone.

Farce in 1 act for 8 males, 3 females.

64. **Shandy Maguire.**—James Pilgrim.

Melodrama, 2 acts; several scenes; 11 males, 8 females and extras.

65. **Green Bushes.**—By J. B. Buckstone.

A play of 1745 in Ireland, in 3 acts, 19 males, 8 females.

66. **Nora Crenina.**—Ed. Stirling.

One act melodrama for 5 males and 2 females.

67. **That Rascal Pat.**—Baker & French.

One act, 3 males, 2 females.

68. **A Gentleman from Ireland.**—Fitzjames O'Brien.

Comedy in 2 acts for 5 males, 3 females.

69. **Paddy the Piper.**

Comedy in 1 act, 8 males, 3 females. Six scenes.

70. **Pyke O'Callaghan, the Irish Patriot.**

Time—conclusion of the Irish rebellion; scenes laid in Wicklow; two acts; several scenes; 8 males, 2 females.

French publications.

71. Handy Andy.—W. R. Floyd.
Two acts, 10 males, 3 females. Several scenes.

* **72. The Irish Agent.**—B. F. Moore.
Play in 4 acts for 7 males and 3 females. Scenery not difficult. Plays a full evening.

A typical Irish drama, full of characteristic wit, humor and pathos. Tighe Murphy is a capital part, Kate Hennessy and Mary O'Neil admirable ladies' parts and Shaun Brady a strong, heavy character. 25c.

* **73. Innisfail.**—R. Quinn.
Drama of Irish life in 4 acts for 7 males and 3 females. Scenery not difficult. Costumes of the period. Depicts Irish patriotism, wit, sentiment with truth and vigor. Character of Felix is an admirable one, the player assuming many disguises in the course of the action. Effie (lead) and Mary Anne, soubrette, both good. Benner (heavy) and Conn o' the bogs, heavy-comedy, effective.

* **74. A Bit of Blarney.**—Fitzgerald Murphy.
Play in 3 acts, 9 males, 2 females. One exterior, 2 interiors. Time—2½ hours. Rody the Rover is near relation to Boucicault's Conn and Shaun. It acts itself.

* **75. Faugh-a-Ballagh.**—(Also called **The Wearing of the Green.**)—B. F. Moore.
Romantic Irish play in 3 acts for 9 males and 2 females. Scenery varied but simple. Easy and effective to act and true and sympathetic. All characters well drawn, both comedy and serious.

* **76. Captain Jack or The Irish Outlaw.**—B. F. Moore.
Patriotic Irish drama in 3 acts for 7 males and 4 females. Costumes of period of 1867, military and picturesque. Scenery, an interior and exterior. Play turns upon Ireland's struggle for political freedom. All the chief characters are excellent parts.

* **77. Shamrock and Rose.**—J. E. Murphy.
A romantic drama of Irish life during the rebellion of '98. Seven males, 3 females. Time—2½ hours. Costumes and scenery not difficult. Every part good.

** **78. Mavoureen.**—Louis Parker.
Period of Charles II, who figures prominently in play.
Plays published by Penn.

That Rascal Pat—Listed above.
Pat takes service with two men at once and by mixing up their property gets them and a lady into a comical tangle. 25c.

Handy Andy.—Also mentioned.
Irish comedian piece. The blunders, bravery and rich humor of Andy, the foundling, who turns out to be a duke, makes the play.

79. The Heart of Paddy Whack.—See Drama list.

80. The Romance of Athlone.—Play used by Chauncey Oleott. American Play Co.

81. Machusla.—Rida Johnson Young.
The story of a race horse, a romance, much wit and several good songs interspersed in this play. American Play Co.

82. Peg o' My Heart.
Peg is a droll young thing who has been brought up by a dreamer of a father. She captivates the heir to a large fortune, but makes many funny mistakes before she can get used to "society" ways. Large part for capable actress. French.

83. Four Sticks of Dynamite.—Mary Lupton O'Callaghan.

Irish play in 1 act. Three males—one a boy of 10 years, and 2 females. The scene is laid during the present time in a fisherman's cottage in north Donegal. Action follows action quickly, with many thrills, concluding with an exciting incident where the daughter is arrested for carrying a concealed weapon. Dialogue is natural, interesting and bright. Costumes and stage setting easy. Matre & Co.

84. The Lost Leader.—Lennox Robinson.
The story of the play is based on the tradition current in many parts of Ireland that Parnell is still living; that during his supposed illness friends spirited him away, etc. Three acts, 11 males, 2 females. One interior, 1 exterior. In the year 1917. The most widely discussed drama in the repertoire of the Irish Players. Permission and mss. controlled by Wm. Harris, Jr., New York.

Birthright.—T. C. Murray.
A play founded on the story of Cain and Abel. Two acts. Maunsell.

The Orangeman.—St. J. Ervine.
Pictures humorously a religious bigot—a Protestant—and his persecuted family who chafe under his narrow intolerance. Three males, 1 female. In "Four Irish Plays," Baker, \$1.85.

88. The Dream-Physician.—Edward Martyn.*

*Edward Martyn in the face of opposition and unpopular literary sympathy has been unwearingly active in promoting an Irish drama independent of the folk-play; he has always op-

* Baker publications.

** See Drama list.

A play in 3 acts. Comedy. Six males and 3 females. "A special interest attaches to the work with which he has broken a lengthy silence in order to indulge his humor at the expense of such easily recognizable types as George Augustus Moon. This figure cannot fail to appeal to a public familiar with his prototype's autobiographical narrative of the Irish Literary Revival."

Talbot.

89. **Maeve.**—Ed Martyn.

A psychological drama in 2 acts for 2 males and 3 females. Beautiful play. "Dramatically conceived and in its high moments instinct with passionate emotional expression."—Morris.

90. **The Heather Field.**—Martyn.

Written upon a certain symbolism. Garden Tyrell goes mad when his little son brings him a sprig of heather from the mountains, which he has set his heart upon reclaiming.

Talbot. Each 2 shillings.

91. **The Kingdom Maker.**—Seosamh O'Neill.

Play in 5 acts.

92. **Spring and Other Plays.**—T. C. Murray.

93. **The Last Feast of the Fianna.**—Alice Milligan.

The Abbey Theatre, Dublin.

94. **Fiddler's House.**—Padraic Colum.

Originally written and produced under the title of "Broken Soil." A father who loves his fiddle more than land or family gives up his home and his daughter's happiness to wander on the high roads. Very actable play—suitable to advanced amateurs.

95. ***The Land.**

Called an agrarian comedy; it is more a tragedy of the Ireland whose children leave the old soil to work that of America.

96. ***Thomas Muskerrey.**

A sad, bitter satire. Thomas Muskerrey, the leading character, has been called "a village King Lear." A powerful play, suited only to the best acting talent.

97. ***The Miracle of the Corn.**—See Miracle plays.

posed the theory of the "peasant drama" and peasant dialect and he draws his characters from the middle and upper classes of Ireland. He has been called the Irish Ibsen—his manner and technic follows closely the Ibsen style. Edward Martyn was the founder of the Irish Literary Theatre.

* All by Padraic Colum.

98. **The Revolutionist.**—Terence MacSwiney.

Talbot & Co.

Five acts, 14 males, 3 females.

99. **Kevin Barry.**—Rev. J. Sheridan.

Four acts. Eighteen males, 7 females, 1 child and extras. True incidents from the life and tragic sacrifice of the young boy patriot beautifully woven into a play. Royalty, \$25.

Rev. J. Sheridan, St. Viator's College, Bourbonais, Ill.

100. ***The West's Awake.**—J. Malachi Muldoon.

Three acts, 12 males, 3 females. Several scenes. A thrilling national drama of the days of '98. 25c.

101. ***The Red Redeeming Dawn.**—J. Malachi Muldoon.

Drama in 3 acts for 9 males and 3 females. A sequel to the above. 65c.

102. **The Curse of the Country.**—Thos. King Moylan.

Eleven males, 3 females, and extras for school students, police, crowd, etc. An interesting play, actable, good climax, etc. "Oh, the tragedy of it, the tragedy of the open mouth and the idle hand, the tragedy of the speech that has become automatic—the tragedy of our wasted years.**" Amateurs must obtain permit from publishers for public performance.

*James Duffy & Co., publishers, Westmoreland St., Dublin.

103. **The Keeper of the Lights.**—Frank J. Hugh O'Donnell.

A play of Easter week of 1916 in Kerry. Eight males, 2 females and extras for volunteers. A tragedy. The mother goes pitifully mad at the climax of the play. A remarkably fine beginning to the play. Particular acting fees and permission for production must be obtained from the publisher, Duffy.

104. **Sable and Gold.**—(Maurice D'Alton). Duffy.

105. **Ulstermen.**—Arnold Marsh.

Three acts, 10 males, 3 females. Well written actable play picturing Belfast in 1914. "If therefore, Ulstermen have never in fact subsidized a so-called Sinn Fein paper in order to provide themselves with ammunition against Sinn Fein there is still plenty of justification for making up a story in which they do."—(Note to the play by the author.)

Maunsel, Dublin.

*Duffy. Fee for performance.

** From the Play.

106. Lord Edward.—M. McD. Bodkin, K. C.
Tragedy in 5 acts for 15 males, 2 females and
2 children. Talbot.

107. Knocknagow.—By R. G. Walshe.
Based on the Irish novel by Chas. Kickam.
Three acts, 14 males, 4 females, students, po-
lice, etc.
Talbot, Dublin.

108. Malachi's Daughter.—T. W. Kerrigan.
Three acts, 8 males, 1 female, and extras for
lady attendants, monks, warriors. An historical
play of the 9th century when Malachi was king of
Meath and afterwards high king of Ireland. Very
dramatic, interesting play. Rights reserved.
Talbot.

109. The Blackleg.—Michael F. Waldron.
Tragedy in 1 act. True picture—but an awful
one—of the tragedy in one home on account of
brutal landlordism.

110. The Rising Generation.—Bernard Mac-
Carthy.
Satirical comedy. Three acts, 5 males, 2 fe-
males. Cleverly constructed, brilliant little play.
Splendid characterizations.
Talbot, Dublin.

111. On the Run.—Michael John McCarthy.
An incident of 1920. Little gem. Comedy.
One act, 4 men, 1 female, 1 interior.
Talbot, Dublin.

112. Red Owen.—Dermot O'Byrne.
The story of Red Hanrahan. Fanciful play.
Three acts, 6 males, 2 females, several men and
lads., women and girls extra.
Talbot, Dublin.

113. The Countercharm.—Bernard Duffy.
One act, 2 males, 3 females. Very good
comedy—clever lines—well contrasted charac-
ters. Requires advanced amateurs. Application
for playing to Irish Playwrights' Association,
Abbey Theatre, Dublin.

114. The Parnellite.—Seumas O'Kelly.
Sold by Duffy & Co.

115. Pagans.—By Thomas MacDonagh.
A modern play in two conversations.
Talbot, Dublin; Fischer, Unwin, London.

116. The Moonlighter.—George Fitzmaurice.
The sad story of the rising in the eighties of
the last century.
Maunsel.

117. The Countess Cathleen.—Yeats.
In Vol. II, Dramatic Poems.
Macmillan Co.

118. Irish Miracle Play, Etc.—See Gaelic list.

119. The Coming of Geraldine.—By a member
of Presentation Order, St. Michael's, N. Y.

Drama. Five acts, for convent schools. Can
be played by all girls as one male member of
cast sits all during the play in a Morris chair
with robe over knees and feet. Ezekiah, the
Quaker, can also be played by girl. Twelve
girls besides and chorus. Music accompanies the
text.

419 W. 33rd St., N. Y. \$1.00.

120. My Irish Rose.—W. B. Hare.
Comedy drama, 3 acts, 6 males, 6 females, 2½
hours. One exterior, 1 interior.

The story of an Irish aristocrat who marries
a little country girl against the advice of his
fashionable friends. There is also a sub-plot—
the story of a brave Irish exile. The part of
Rose offers great opportunity for clever ingenue.
Every part is good.

Denison. 35c.

121. The Image.—Lady Gregory.
A play, symbolic in its intent, although to all
purposes a comedy or farce. Five males, 2 fe-
males. Only those thoroughly competent to
speak good Irish accent should attempt this play
—a folk lore play. Scene is the same for the
3 acts—A Village Street.
Baker.

Hanrahan's Oath, in this volume, is not suit-
able.

Shanwalla—the third play of the volume, deals
with horse racing and villains of the track, and
a dead wife who comes back from the spirit-
world to give a message to save her husband
from jail.

122. The Wrens.
Also symbolic. A human comedy; the chang-
ing of sides of man and wife; written in folk-
lore. Three males and two strolling singers, a
man and wife. Period, 1799, outside House of
Commons. One act—in *The Image*, etc.—Greg-
ory.

Putnam (acting rights controlled by Samuel
French).

123. A Minute's Wait.—Martin McHugh.
Comedy, 1 act, 7 males, 2 females.
Action takes place on platform of Ballyscan
and Dunfail Light R. R. as the evening train is
about to depart on a summer's day.

Martin McHugh, care Lancashire Catholic
Players' Society, 46 Carrill Drive, Fallowfield,
Manchester, England.

See addenda.

ITALIAN PLAYS

1. **The Fan (Il Ventaglio).**—C. Goldoni.
Comedy, 3 acts, 10 males, 4 females. Scene, a single exterior. Costumes of the place and period.
Baker. 60c.
2. **The Wager.**—Giocosa.
Poetic comedy. One act, 3 males, 1 female. Costumes of the period. Rich interior.
French. 30c.
3. **On a Balcony.**—Browning.
One male, 2 females. Scene, a terrace.
Dramatic Publishing Co., Chicago.
4. **Dante, the Light-bearer.**—Brother Leo. . .
Christian Brothers, St. Mary's College, Oakland, Calif.
5. **The Wolf of Gubbio.**—Josephine Preston Peabody.
An incident in the life of St. Francis of Assissi.
6. **Fireflies.**—J. Sturgis.
One male, 1 female.
Baker. 35c.
7. **Picking Up the Pieces.**—Sturgis.
In comedy sketches. One male, 1 female.
Baker. 35c.
8. **Apples.**
One male, 1 female.
Baker. 35c.
9. **Torches.**—By Kenneth Raisbeck.
Medieval Italian style of drama; requires skillful players; romance steeped in tragedy—a good playing drama. The characters are all criminals sooner or later, but it is not insidious in its morals and therefore not harmful to the unwary. Great theatrical effects can be gained in the carefully prepared big moments. Another Francesea and Paola. 47 Workshop Plays, Cambridge, Mass.

See addenda.

PLAYS IN THE ITALIAN LANGUAGE

10. **Luna de Muile.**—Felice Cavallotti.
11. **La Donne Curiose.**—Carlo Goldoni.
12. **Francesca di Rimini.**—Silvio Pellico.
Baldini & Castoldi, Galeria di Vittoria, Milan, Italy.

13. **La Locandiera.**—Goldoni.

A play written for a famous Italian soubrette in 1752 and since revived by Elenora Duse in Italy, and in America. Six males, 1 female. Three acts.

Edited by Prof. J. Geddes, Jr., Ph. D.
D. C. Heath, Boston, Chicago, New York.

PLAYS WITH ITALIAN SETTINGS

Merchant of Venice.—Venice.

Two Gentlemen of Verona.—Verona and Milan.

Taming of the Shrew.

The scene of the play is laid in or near Padua and the manners depicted are those of the Italians of the early part of the 16th century.

Romeo and Juliet.—Verona and Mantua.

Julius Caesar.—Rome.

Coriolanus.—Rome.

JAPANESE PLAYS

1. **Matsu or The Pine Tree.**

Classical Japanese play—tragedy.

Bushido.

Another version of above in Little Theatre Classics.

The play is by Takeda Izumo and is the story of the sacrifice of a little child for the son of the exalted prince—a Noh drama.

Duffield.

2. **Kayoi Komachi.**

Three characters.

3. **Suma Genzi.**

Three males.

4. **Kumasaka.**

Two acts. Three characters.

5. **Tamura.**

Three characters.

Typical Japanese plays in Ezra Pound's Ten Noh dramas.

6. **Chrysanthemums.**—A. C. Wallace.

Japanese comedy. One act. Two males who dress in ordinary modern clothes. Two females who wear Japanese costume.

Pretty little play with a double love interest.
French. 30c.

7. A Case of Spoons.—Eunice Gray.

One act—30 minutes. A refreshing little Japanese comedy that is popular. Two males in modern costumes, 1 male Japanese, 1 American girl and 5 Japanese ladies.

French. 30c.

8. A Flower of Yeddo.—Victor Mapes.

Japanese comedy. One act. All Japanese characters. One male, 3 females. Very effective.

French. 30c.

9. Abbu San of Old Japan.—W. B. Hare.

Fifteen females. See Plays for Girls.

Denison.

10. The Revenge of Shari-hot-Su.—C. B. Batchelder.

Japanese Comedy. Two acts, interior and exterior. Plays 1½ hours. A comedy of Japanese manners.

Baker. 25c.

11. O Joy San.—K. Kavanaugh.

Japanese novelty play. One act, 2 males, 4 females in modern costume, and 13 Japanese characters. Forty-five minutes.

Quaint and dainty, with a pretty love theme as the background.

Denison. 25c.

12. Mitsu-Yu, or the Japanese Wedding.

Play of Japanese life. Three acts. Six males, 6 females, servants, etc. Time, 1¼ hours. Costumes and scenery must be entirely Japanese. Interior of a Japanese home and the interior of a Buddhist Temple. Full directions.

Denison. 15c.

13. The Wonderful Tea-Kettle.—Quaint and amusing little sketch by Nora Archibald Smith.

Characters are: Old Japanese priest, three students, the tinker, the badger and the animated tea-kettle, and spectators. Three scenes, founded on a Japanese folk tale.

In Plays and Pantomimes for Children.

Moffat, Yard & Co.

14. The Literary Club.

An American-Japanese play in two scenes. (See Plays for Girls.) Scenes, a Japanese school room and a room in the Emperor's palace. Nine girls and extras for school and court scene in Japanese costume.

15. The Noh Dramas.—Ezra Pound.

16. Noh.—A study of the classical stage of Japan.—Ernest Fenollosa.

Knopf.

17. The Horns.

Interesting Japanese play, entirely Japanese in character, in Plays of Old Japan, Leo Duran,

\$2.60. The play has been written on a Buddhist theme and shows a strange belief in punishment for evil. Should be played by all male characters in the true Japanese fashion. It is cast for 2 male characters and 3 female. The other plays in the volume cannot be endorsed.*

Baker.

*

JUVENILE PLAYS

See Children's List, Boys' List, Girls' List, Outdoor, Woodland and Christmas Lists.

Days We Celebrate.

Patriotic.

French Plays for Children.

Pantomimes.

Shadow Plays, etc.

KINDNESS TO ANIMALS—Plays, Teaching

"The prosperity and general welfare and civilized advancement of any country or community may be gauged by its treatment of the weak and defenceless. Only in the degenerate and dropping-behind nations and subdivisions do you find wanton and unprotested cruelties practised upon the dumb animals that were meant to live on such friendly terms with man. The Humane Society is a necessity and the work it is doing must never be neglected or underrated."—George Ade.

1. Sanctuary.—Percy Mackaye.

Teaches bird lore and Audubon humane ideas.

2. Wild Animal Play.—Ernest Seton Thompson.

A good nature play for school or camp—16 characters impersonating animals. For boys and girls 8 to 14 years, or all boys.

Doubleday, Page & Co. 50c.

3. My Dog Faust.

Dramatized from "Lewis and His Dog," by C. M. Young, Chicago.

4. Young America.

Second Act.

Scene—Juvenile Court Room.

Characters—The Judge, the Boy, Jasper, the dog.

"Jasper's my friend. I don't care what you do to me, Judge. Send me to the Reform School

* See addenda.

for the rest of my life if you want, but don't take away my dog."

The story of how a bad boy's love for an animal redeemed him. The rest of the play is a mawkish appeal for children to do as they please without respect for authority or elders.

French.

5. **A Bird Play.**—Nellie S. Spangler.

In verse. A large or small number of children may give the play. Among the birds represented are the dove, robin, cedarbird, bluebird, sparrow, jay, tanager, woodpecker, redbird, ostrich and eagle.

Penn. 25c.

6. **The Wolf of Gubbio.**—Josephine Preston Peabody.

7. **Black Beauty.**

Write American Play Co. for information of above.

PLAYS FOR LADIES

Modern Costumes.

(Published by Samuel French. 30c.)

1. **Mrs. Oakley's Telephone.**—Eudora M. Jennings.

Comedy, 1 act, 1 interior, 30 minutes. A very clever play for four ladies. Two fine character parts, Irish and German. One of the best plays written for four ladies of versatile talents. Highly recommended.

2. **The Burglar.**—Margaret Cameron.

Farce. One act, 1 interior, 30 minutes, 5 females.

Very amusing. Play full of clever dialogue. Set in a summer hotel where the news of a burglar in neighborhood arouses the timid guests to the last stages of nervousness.

3. **A Flower of Yeddo.**—Victor Mapes.

Japanese comedy. One act, 4 females. See Japanese.

4. **Hannah Gives Notice.**—A. C. Thompson.

Comedy. One act, 1 interior, 4 females.

Hannah, an old servant, gives final notice of leaving as a visitor is expected. The niece who is expected masquerades as a new maid—but Hannah returns.

5. **A Broken Engagement.**—A. C. Thompson.

Comedy. One act, interior, 25 minutes, 4 females.

6. **An Imaginary Aunt.**—Wm. Muskerky.

Comedy. One act, 1 interior, 30 minutes, 3 females.

7. **A Lunch in the Suburbs.**—Helen Ludington.

Farce. One act, 45 minutes, 10 females.

8. **The Reader.**—Ada T. Ammerman.

Comedy. One act. Scene, a living room and an adjoining room, both seen from audience (can be effectively made by use of screens), 30 minutes, 7 females.

A reader who practices her art in a boarding house; a sketch in which there are plenty of character parts and a hit for everyone.

9. **The Woman's Convention, Punkville, U. S. A.**—By E. Slocumb.

A novelty of fun and folly suitable for women's clubs. Twenty-two characters and any number of extras; 15 minutes.

10. **Those Husbands of Ours.**—Jessie A. Kelley.

Farceical entertainment. One act, easy interior, 1 hour, 7 females. All parts good.

The wives have just returned from a week's vacation and report to each other upon the condition of their homes on their return. Very funny and clever dialogue. Good little sketch.

11. **The Girls.**

During a whist game the guests carry on a tiff started in girlhood, but when, later, under the mellowing influence of tea one of "the girls" reveals the details of an old romance, they unravel an old misunderstanding and make up. A thrill is given at the conclusion when a sudden belated wedding is arranged and the curtain falls with the singing of Auld Lang Syne.

Nine females.

12. **At the Milliner's.**—Mabel H. Crane.

Comedy. One act. Scene, milliner's parlor; 40 minutes, 9 females.

13. **The Rag-Carpet Bee.**

Comedy. One act, 1 interior, 45 minutes, 9 females.

The woman from New York starts a fashion at the bee and the whole town takes it up, and when it is discovered that wearing the hat backwards was a mistake of the New York woman, who was in a hurry at the time, confusion follows.

14. **Aunt Maggie's Will.**—Elizabeth Gale.

Comedy. Three acts, 2 interiors, 1 hour, 10 females.

During the festivities of a kitchen shower Madeline learns that the aunt from whom her fiance expects to inherit has died and left money on condition that he marry a competent housekeeper. How she succeeds after repeated failures is the climax of play.

15. The Sweet Elysium Club.—Alice E. Ives.
Comedy. One act, 1 interior, 30 minutes.
Fourteen females.

Costumes according to character. Well known characters from famous plays are introduced, Camille, Lady Teazle, Carmen, La Tosca, in their individual speeches and poses. Carmen does a dance, Galatea persists in posing, Cleopatra has her glass of vinegar with the pearl in it, etc.

16. Miss Maria.—Maude Vosburgh.

Comedy. One act, simple interior, 35 minutes, 4 women, 1 man and 4 children (not speaking parts). Man can be taken by woman actress.

A delightful little character play dramatized from Margaret Deland's *Old Chester Tales*. One objectionable line that might be left out about marriage having been instituted in recent times.

17. Just Women.—Colin Campbell Clements.

Comedy. One act, 1 interior, 25 minutes, 7 females.

An amusing little comedy of the early Victorian period.

18. Sparks Divine.—Bessie W. Springer.

Comedy. One act, simple interior, 40 minutes, 10 females.

Primarily a play of characters, each of which offers a first-class opportunity to the ambitious amateur.

19. Between the Soup and the Savory.—G. Jennings.

One act, 1 interior, 30 minutes, 3 females.

This play was put on at The Playhouse, London, by Cyril Maude, with extraordinary success. The parts are: The cook, the kitchen maid and the parlor maid. Action takes place during the serving of dinner.

20. At the Window.—Lillian F. Chandler.

Comedy. One act, 1 interior, 5 females, and a woman dressed in man's coat and hat who passes in back of window at certain intervals. He does not speak during the entire play. Six characters in all.

21. Before the Rummage Sale.—G. S. Shepherd.

One act, interior, 14 or more female characters.

A human little incident; makes a quaint little play and is a good frame-work for the typical characters—"church workers," and many varied characters.

22. Reformers Reformed.—Elizabeth Gale.

Comedy in 4 short acts, 30 minutes, 17 females.

In order to carry out their idea of coming in touch with all classes the Progressive Philanthropists' Club, organized to uplift humanity, take positions as housemaids. This, together,

with some of their other club missionary work quickly involves them into such difficulties that the club is disbanded.

23. A Castle in Spain.—L. Montague.

Dramatic sketch for two ladies. (See Spanish.)

24. The Princess.

A whimsical allegory on Tennyson's *Princess*, with all the Tennyson characters. 25c.

25. The Old Peabody Pew.—Dramatized from Kate D. Wiggins' book.

Two acts, one scene—the interior of a church; 1¼ hours, 8 women and 1 male character—can be played by woman.

26. Piper's Pay.—Margaret Cameron.

Comedy. One act, 1 interior, 50 minutes, 7 females.

A very amusing and well-written little comedy dealing with the awkward consequences that befall Mrs. Burton, who collected souvenirs from every place she visited.

27. The Kleptomaniac.—Margaret Cameron.

Comedy. One act, 1 interior, 45 minutes.

A very clever play concerning the same Mrs. Burton, who has a wonderful facility for losing or mislaying her valuables.

28. A Nice Quiet Chat.

Comedietta. One act, 1 interior, 15 minutes, 3 females. Very easy.

29. A Brown Paper Parcel.

Comediette. One act, 15 minutes, 1 interior.

One tenant by the name of Brown is vacating the apartment and expecting a hat, and another tenant moving in, also named Brown, is expecting a package. An amusing little sketch for two ladies.

30. When the Wheels Run Down.—Maude Rogers.

Comedietta. One act, 1 interior, 30 minutes.

A charming and pathetic play. Miss Priscilla Dormer receives a visit from a former lover after fifteen years' absence. The lover does not appear on the scene. There is a very good maid-servant part, 3 females. For high class work. Only advanced amateurs could manage this beautiful little play.

31. We Dine at Seven.—By Angela Cudmore and Peter Davey.

Sketch for two ladies. Twenty minutes, 1 interior.

Two girls who are blue stockings and do not know the first thing about cooking invite a man to dine. Their various attempts are extremely laughable.

32. Dinner at the Club.—Eudora Jennings.
Comedy. One act, 30 minutes, 1 interior, 9 females.

A clever little satire on women trying to imitate the men in club life. Should prove quite a success at women's clubs.

Baker and Co. 25c.

33. The Rev. Peter Brice, Bachelor.—Beulah King.

Play, 1 act, interior, $\frac{1}{2}$ hour, 7 women.

The Rev. Peter Brice, the new minister, rescues from the slippery sidewalks of the town five of the most prominent maiden ladies. A whimsical bit of comedy, easy to do and providing a number of good comedy parts of equal value and opportunity. Can be recommended as a decidedly good little comedy.

34. The Alkestis of Euripides.—Adapted for amateur performance by E. Fogarty.

Nine characters and chorus, $1\frac{1}{2}$ hours. Copious instruction, with plate diagrams, full marginal notes for producing, with hints on lighting, costumes, properties, etc. 35c.

35. The Americana.—A. Bradford.

Comedy-drama. Three acts, 11 females, $1\frac{1}{2}$ hours. Interiors. Costumes, Spanish and American.

36. American Beauties.—A. Seaman.

Comedy. One act, scenery unimportant, 6 females, plays 20 minutes. A pretty little trifle.

37. The Antigone of Sophocles.—Adapted by E. Fogarty.

Eleven characters and chorus—2 hours. Text accompanied with plates and diagrams and full notes and instructions for production, including costumes, etc. 35c.

38. Joint Owners in Spain.

One of the most popular one-act plays for women that has ever been used by amateurs—a comedy in one act by Alice Brown. It is a well-written, compact little satire upon old ladies who are forced by circumstances to complete existence at an Old Ladies' Home, and many audiences would consider it rather a pitiless performance. Their eccentricities furnish the humor. Again others might only think of the high literary quality in the lines.

Royalty, \$5.00. 35c a copy.

Four "old ladies."

39. Mrs. Willis' Will.

One act, rustic interior, 5 females, very easy, 30 minutes.

40. An Auction at Meadowvale.—A. C. Thompson.

One act, easy interior, 30 minutes. Contains male part to be played by a lady and 7 other parts; 30 minutes.

Quaint little play of "small town" life.

41. The Girls of Seventeen-Seventy-Six.

Drama. Three acts, 14 females, and extras. (See American History Plays.) Colonial costumes.

42. A Fair Encounter.—C. M. Rae.

Sketch. One act, for 2 females, 1 interior, 35 minutes.

A very bright battle of wits. Best talent required for this clever sketch. (See further description under Plays for Girls.)

43. The Ladies of Cranford.—M. B. Horne.

Three acts, 13 females. (See under Girls.)

44. A Lady to Call.—C. W. Pierce.

Comedy. One act, 1 interior, 20 minutes, 3 females.

45. Petticoat Perfidy.

Sketch in one act, 1 interior, 30 minutes, 3 females.

Bright little comedy full of wit and amusing situations.

46. The Pink Swan Pattern.—M. B. Whiting.

Play, 2 acts, 1 easy interior, 40 minutes, 10 females.

A clever little piece suited for women's clubs.

47. Playing the Game.—J. M. Murray.

Comedy. Two acts, 1 easy interior, $1\frac{1}{4}$ hours. Seven females.

Mrs. W. wants her daughter to get a rich husband and picks out an impecunious youth whose mother is looking for an heiress. Aunt Allis, from the country, saves the girl, although both mothers play the game for all it is worth. 35c.

48. St. Valentine's Day.—A. Eliot.

Comedy. One act, 20 minutes, 2 females. Scenery unimportant.

49. Six Times Nine.—G. R. Bridgham.

Comedy. Two acts, 11 females, 1 interior, 3 exteriors, $1\frac{1}{2}$ hours.

American girls and chaperone encounter a princess in her summer home and bear themselves with credit in some warlike incidents of her reign. 35c.

50. Six to One.—F. A. Mathews.

Comedietta. One act, 1 interior, 40 minutes. Scenery, not necessary. Five types of girl satirized—Boston girl, Philadelphia, Chicago, etc. Dialogue bright. Thirty minutes. One male to be played by woman, and 6 other females.

51. Sunbonnets.—M. D. Campbell.

Comedy. Two acts, 11 females, 1 easy interior, $1\frac{1}{2}$ hours.

Through a blunder two rival sewing societies assemble at same house, and after strenuous efforts have failed to keep them apart they meet and make up. Very amusing.

52. A Slight Mistake.

Comedy. One act, 1 interior, 40 minutes, 5 females.

Miss Penelope Perfect, the leading part, is an amusing comedy character.

53. Clever Comedies for Female Characters.

Collection consisting of *A Corner in Straight Jackets*, 8 ladies, 3 children; *Dairy-maid-festival* any number of female characters; *A Daughter-in Law*, 4 ladies; *Ella's Bona-fide Offer*, 4 ladies; *Gaffer Grey's Legacy*, 8 females; *The Governess*, 3 females; *The Grecian Bend*, 7 females; *A Sad Mistake*, 6 ladies and chorus; *Slighted Treasures*, 4 ladies; *To Meet Mr. Thompson*, 8 ladies. 35c.

54. A Twentieth Century Proposal.—E. W. Merriman.

Comedy. Three acts. Scenery varied, but easy. Five males, 8 females, all intended to be played by ladies. Costumes, fantastic. The piece looks forward a hundred years. Very funny. Plays 2 hours.

55. Brass Buttons.—G. A. Luce.

Comedy. Three acts, 7 females. Scenery easy. Plays 2 hours.

Showing the influence of brass buttons over the feminine mind. The irresistible Dodo is a good comedy lead. All other parts good. 35c.

56. Tickets, Please!—I. Dale.

Comedy. One act, 4 females, 1 interior, 20 minutes.

A ludicrous mix-up over tickets for the matinee. Clever and amusing.

57. Fleurette and Co.—E. Dane.

Duologue in 1 act. 1 interior. 20 minutes, 2 females (must be clever).

A very clever bit. Ingenious and entertaining, with strong dramatic interest.

25c per copy. Royalty; \$5.00.

58. A Wonderful Cure.

Farce. One act, 1 interior, 35 minutes, 4 females.

Lively, amusing piece for parlor or stage performance.

59. Why, Jessica!—A. R. Knowlton.

Comedy. One act, 1 interior, 40 minutes, 1 male, to be played by woman, 9 females.

Mr. Barker plots to cure his wife and her friends of their fondness for Bridge, and enlists the services of his niece, Jessica, in the cause. How Jessica contrives to do this is the story.

60. Pysche, M. D.—C. Barnard.

Comedy. One act, 1 interior, 30 minutes, 9 females.

Clever satire of certain elocutionary "fads." Full of fun. Acts briskly and well. Characters are almost equal in length and opportunity.

61. Maids and Matrons.—G. B. Faxon.

Play, 3 acts, 10 females, costumes of period; 1 exterior and 2 interiors, 1¼ hours.

Suited for Colonial days or patriotic celebrations. Introduces a minuet, giving complete and minute instructions for this famous dance. 35c.

62. Gone Abroad.—E. G. Whiting.

Comedy. One act, easy interior, 20 minutes, 4 females.

Amusing skit on social snobbery.

63. The Girl Upstairs.—G. R. Bridgham.

Comedy in 2 acts, 7 females. One interior. Plays 1 hour.

Daisy Jordan, crazy to go on the stage, comes to New York and starves in lodging house waiting for her chance. She has an interview with a popular actress and the result is not what Daisy intended.

64. Comical Country Cousins.

Twelve females and extras as desired. No scenery. Time—1¼ hours. (See Entertainments).

65. Wrong Numbers.—E. Dane.

Triologue, 1 act. One interior. Three females. Twenty minutes. Royalty, \$5.

An intensely dramatic episode between two shoplifters in a department store in which "diamond cuts diamond" in a vividly exciting and absorbing battle of wits. A powerful little play—only very clever people should attempt it.

66. How the Story Grew.—O. W. Gleason.

Entertainment for women's clubs in 1 act. Scenery unimportant. Eight females. Plays 45 minutes.

A very easy and amusing little piece, full of human nature, and hitting off a well known peculiarity of almost any community. Written for middle aged women.

67. How the Club Was Formed.—O. W. Gleason.

Entertainment in 3 scenes, 18 females. Scenery unnecessary. Time—1½ hours. Full of home thrusts and hits that are local to every place.

68. The Happy Day.—Octavia Roberts.

Farce in 1 act for 7 females. One interior. Time—30 minutes.

An impossible country cousin turning up on the eve of her cousin's fashionable wedding and demanding to be a bridesmaid is the theme of this farce.

69. Bachelor Maids.—See Plays for Girls.

Penn publications. 25c.

70. **All on Account of an Actor.**—L. L. Wilson.

Farce in one act. Easy interior. Six females and the voice of a man. Time—30 minutes.

71. **A Commanding Position.**—A. Sanford.

Farceical entertainment. Easy interior and one street scene. Seven females. A eulogy for the woman who cooks.

72. **A Fond Delusion.**—C. F. and F. M. Brooks.

Farce (from the French) for 3 females. One interior. Time—40 minutes.

An aunt and niece are infatuated with the same man, each without the knowledge of the other. The play works out the answer differently from what either of the women supposed.

73. **Hanging Out the Wash.**—K. E. Smedley and A. P. Palmer.

A two character female sketch in black face. No set scenery except a clothesline and a basket of wash. At the end of 25 minutes very little of the wash has been hung up but everybody has had a good time.

74. **How a Woman Keeps a Secret.**—Frank Dumont.

Comedy in 1 act for 10 females. One easy interior. Time— $\frac{1}{2}$ hour.

75. **Hiartville Shakespeare Club.**—B. M. Locke.

Farce in 1 act for 7 females. Simple interior. Time—45 minutes.

76. **The Home Guard.**—Jennie Smith.

Comedy in 1 act, 8 females. Plain interior. Time—45 minutes.

The men of the village having gone off to a parade in another town, their wives and daughters form a "home guard." A succession of burglar scares follow. Songs and specialties may be introduced.

77. **The Ladies' Strike.**—H. S. Griffith.

Farce in 1 act for 7 females. Simple office setting. Time—25 minutes. Action centers around an intelligence office.

78. **That Blond Person.**—H. F. Bagg.

Farce in 1 act for 6 females. Interior. Time—30 minutes. The story of how bad advice acted as a boomerang.

79. **A Patron of Art.**—D. A. Shoemaker.

Farce in 1 act for 7 females. One interior. Time—1 hour.

An ambitious woman neglects home and child to become a member of many clubs and a "patron of art." By a neat little plot she is cured of her folly.

80. **The Oxford Affair.**—J. H. Cobb and J. E. Paine.

Comedy in 3 acts for 8 females. Interiors at a seaside hotel. Time— $1\frac{3}{4}$ hours.

Alice Graham in order to chaperone herself poses as a widow and her attempts to serve as a chaperone for two other ladies furnish an evening of enjoyment.

Denison publications. 25c.

81. **A Borrowed Luncheon.**—H. S. Griffith.

Farce for 5 females. Time—20 minutes.

Lady in straightened circumstances in order to keep up appearances, entertains her guests in the house of a wealthy friend, pretending it is her own.

81. **A Fair Encounter.**—C. H. Rae.

Lovely comedietta, 2 females. See mention elsewhere in this list.

82. **The Light Brigade.**—M. R. Bitney.

Comic entertainment for 10 females. Time—40 minutes. Ma Light and her talented daughters give a show.

83. **Madame Princeton's Temple of Beauty.**—T. S. Denison.

Farce for 6 females. Interior. Time—20 minutes. Not difficult.

84. **Men Not Wanted.**—B. E. Palmer.

Comedietta for 8 females. Simple interior. Time—30 minutes.

Girls decide to give up the society of men and devote lives to uplift. A letter upsets their vows in a ludicrous manner.

85. **Meow.**—F. Cameron and A. E. Ives.

Comedy for 2 ladies. Time—20 minutes. A subtle bit of spitfire humor.

86. **A Mistake in Identity.**—B. L. C. Griffith.

Sketch for 2 females. Time—15 minutes. Easy.

87. **Mrs. Gamps' Tea.**—(See Dickens.)

Two females.

88. **Mrs. Hoops-Hooper and the Hindu.**—Mary Moncre Parker.

Comedy. Intended to be played by 12 women. Interior. Time—25 minutes. Clever "take-off" on the risk one runs in following new cults. Highly popular with women's clubs.

89. **Mrs. Jenkins' Brilliant Idea.**—Jessie A. Kelley.

Comedy for 8 females. One interior. Time—35 minutes. Can be played in any room without a curtain.

Members of Mrs. Jenkins aid society bring

her a collection of useless Christmas gifts for a sale. A social upheaval follows. Nothing better for church societies.

90. By Way of the Secret Passage.—L. Barber.

Comedy drama in 3 acts for 12 females. One interior. Time—1¾ hours. One character is a soldier dressed in a long cloak and merely appears at the door—generally played by a girl.

At a house party in an old house the hostess tells how her grandmother escaped through the secret passage to meet a young American patriot lover whom she married. Betty emulates her grandmother and by way of passage meets her lover and returns a bride.

91. A Narrow Escape.—R. R. Henry.

Comedietta for 2 females. Interior; 20 min.

92. Not a Man in the House.—S. J. Smith.

Comedy in 2 acts, 5 females. See Home Plays.

93. Sewing for the Heathen.—W. B. Hare.

Entertainment with 9 ladies, either young or middle aged. Time—40 minutes. Can be played on any platform or room.

94. The Fascinators.—W. B. Hare.

Comic entertainment; 13 females; 40 minutes.

A thorough school open to "girls between 16 and 50" which gives scientific training in the fascinating game of catching a husband. Introduces specialties and is suited to women's clubs.

95. Sophromia's Wedding.—H. Wilson.

Small town comedy; 3 acts; 17 females and 1 small boy; 2 interiors; 1¾ hours. The charm of the play is its quaint types and homely humor.

96. Abbu San of Old Japan.—W. B. Hare.
(See Plays for Girls.)

97. A Southern Cinderella.—W. B. Hare.

Comedy drama in 3 acts, 7 females. One interior. Time—2 hours. The first act can be given separately as a 30 minute playlet.

98. In Mendelesia, in two parts.

In More Short Plays. Five characters in first part, 5 in second part.

99. The Groove.—George Middleton.

Younger and older sister have an interesting dialogue in which much is revealed to the audience about the character of each—although there is no action on the stage.

Henry Holt and French.

100. How the Ladies Earned Their Dollar.—
See Entertainments.

101. Listen Ladies.—Emma J. True.

Comedy in 2 acts; 10 females; 1 hour, 15 min. Easy scenery. Opportunity for some very amusing character acting. Play opens with a church

club of ladies at afternoon tea discussing the raising of a fund for the building of the new town library. Baker. 25c.

102. A Treasury of Plays for Women.

Edited by Frank Shay, with the following recommended plays: The Seige, Columbine, Lost Pleid, Manikin and Minikin, and Black-berryin'. Little, Brown & Co. \$3.10. (1922)

PLAYS IN FOREIGN LANGUAGES

See under French or France, German, Italian or Italy, Spanish or Spain.

LATIN, TRANSLATIONS FROM

The Twins.—By Plautus.

Phormio, Terence.

Translated by Barret Clark. See under Greek Theatre.

STAGE LIGHTING—Works on

Chapter 9—Producing in Little Theatres.—Clarence Stratton (Holt). Excellent treatise on the subject.

On Building a Theatre.—Lee Irving Pichel, Theatre Arts, Detroit. The chapter on Stage Lighting is especially useful.

Hints on Stage Lighting in Practical Stage Directing for Amateurs. Emerson Taylor, E. P. Dutton.

Chapter VII in **The Art Theatre** where the question of stage settings is ably discussed.

The chapter, How to Stage a Play contains special advice on lighting in Barret H. Clark's How to Produce Amateur Plays.

See Stagecraft.

LITTLE THEATRE

The Little Theatre in the United States.—Constance D'Arcy Mackay. See Reference list.

The Art Theatre.—Sheldon Cheney.—Knopf, \$2.50.

Producing in Little Theatres.—Clarence Stratton.

MAKEUP, Works on—See under Stagecraft

PLAYS FOR MALE CHARACTERS ALONE.

A list designed for more mature talents than the plays for boys elsewhere listed in this catalogue.

1. **Rising of the Moon.**—Lady Gregory.

One act, 4 men; in *Seven Short Plays*. Can be obtained from Samuel French & Co. (See *Irish Plays*.)

2. **Lost Silk Hat.**—In Lord Dunsany, *Five Plays*.

For 5 males. Not difficult. Can be obtained from French & Co.

3. **A Night at the Inn.**—Dunsany.

East Indian atmosphere projected into a lonely inn on an English down. Seven characters; 3 silent parts. Published by Sunwise Turn, 2 East 31st St., New York. Rather difficult.

4. **Fame and the Poet.**—By Dunsany.

A satirical sketch. Two male and 1 female part—can be played by a man. (In *Atlantic Series*, *The Best Plays of 1921*).

5. **Master Pierre Patelin.**—Special version by Brueys.

One of the most famous of early French farces. Setting and character belong to Middle Ages. Concerns the crooked dealings of a clever lawyer. Seven men and 2 female parts to be played by men. French & Co., 35c. Also published by Baker. See *Boys' Plays*.

6. **Jimmy.**—A. Patrick, Jr.

Play in one act, 2 males. The story of an ex-convict who gives up the hope of living straight. He succeeds in securing a bright future in an exceedingly interesting manner. Offers opportunity for sincere work. Is adapted as a curtain raiser. French. 25c.

7. **The Grey Overcoat.**—Randall.

Clever detective play for 3 males—Inspector Woodruff, Mortimer Curtis, the most brilliant detective in the service, and a butler spy. Not very difficult. French. 25c.

8. **Dinner for Two.**—R. C. Carton.

Farce, 1 act, 3 males; 30 minutes; one interior. Kidbrook is preparing to give a dinner to a lady whom he has casually met. A military friend, Major Pownby, arrives from abroad and Kidbrook's resources are taxed to the extreme in order to rid himself of the nuisance of a sticker, which Pownby proves to be. Who the fair unknown is, is made known at the climax.

9. **Make Your Wills.**

Seven males.

10. **Babes in the Wood.**

A travesty, 7 males. In *Comic Dramas for Male Characters*, part 3, 40c.

11. **Bunk.**

A burlesque melodrama in one act for 6 males and 1 female—can be played by a man. Twenty minutes. The workings of the stage behind the scenes are disclosed to audience, while the stage hands in view of the audience produce the accompanying thunder, groans, etc., while three characters perform an old fashioned melodrama. 35c.

12. **The Ghost of Jerry Bundler.**—By W. W. Jacobs and Chas. Rock.

Play, 1 act; 1 interior; 7 males; 30 minutes.

A number of travelers telling ghost stories at a country tavern bet with a boastful young fellow that he would not be afraid if a ghost should appear. One of the party decides to test him and dresses as Jerry Bundler, a bandit long since dead. 25c. Royalty, \$5.

13. **Winning an Heiress.**

Farce, 2 acts, 7 males, 1 scene throughout. Easy to produce. Time—1 hour.

Five impecunious chums living together in a New York flat lose their jobs, are beset with bills and 2 of the chums impersonate an heiress and her aunt. The discovery of the hoax causes consternation, but all comes out right and even the bills are paid. 25c.

14. **The Jolly Climbers.**—By Gerald.

One act sketch, 10 to 16 males. Pioneer scene, interior of a hut. Time—45 minutes.

A party of summer boarders in the Adirondack mountains have accomplished the climb and three fellows, all infatuated with the same fair boarder, confide in the same friend one afternoon amid many humorous situations. Introduction of music will add. 25c.

15. **Believe Me, Xantippe.**

Excellent farce. The two female parts can be taken by men. See *Drama list* and also under *Farces*. Difficult but very worthwhile characters.

16. **The Zone Police.**—Richard Harding Davis.

For 4 males. (See under *Panama*.) A temperance lecture in a strong dose.

17. **The Monkey's Paw.**—W. W. Jacobs.

A story in 3 scenes. Dramatized by Louis N. Parker. Four males, 1 female—can be played by a man. One simple interior. Plays 1 hour.

18. Moonshine.—See Tennessee.

A play in one act, one interior for 2 males.

A thrilling little drama laid in the Tennessee mountains. Revenue officer introduces himself into midst of dangerous band of moonshiners and beats them at their own game.* 35c.

19. Admiral Peters.—W. W. Jacobs and Mills.

For 2 males, 1 female—which can be played by man.

20. The Changeling.—W. W. Jacobs.

Story for 2 males, 1 female—can be played by man. See One-act plays.

21. Laughter in Court.—John Kendall.

Comedy. For 4 males. 25c.

22. A Tabloid.—Arthur Eckersley.

Tragic farce for 3 males.

A dramatist, his friend and an old broken down actor act a very thrilling little drama, the old actor doing a double share of acting. Requires clever people. The old actor a capital part. Good little sketch.

23. The Touch of Truth.—H. M. Walbrook.

Comedy for 2 males. 30c.

The above are all published by Samuel French, New York.

The following are published by Baker, Boston, at 25c each.

24. The Night After.—A. Blanchard.

Farce in one act. Eleven males, 1 female, the latter intended to be played by a man. Five subordinate characters may be omitted. Introducing singing if desired. Time, 40 minutes.

25. The Alarm.—M. R. Fawcett.

Sketch in one act, for two male characters who double two other parts. Scene, an easy interior. Plays 15 minutes. A very dramatic sketch.

26. The First National Boot.—By M. G.

Farce in two acts. Seven males, 2 females (can be played by two men). One interior. Plays 1 hour.

Ebbetts' distrust of banks leads him to keep his money in a rubber boot, which makes him an object of interest to Nine-fingered Pete and others. Very funny.

27. Old Cronies.—S. T. Smith.

Sketch in 1 act. Two males. No scenery required. Plays 30 minutes. Very delightful. Requires two clever people.

28. Swimmin' Pools.—B. Forrest.

Play in 1 act. Scenery, a dark stage. Five males. Plays 20 minutes.

A high class play, uniting much humor with

* Omit line: In name of religion every vice is indulged. (See p. 108.)

genuine sentiment—a regular “find” for advanced amateurs for it is so easy to produce, requiring no scenery but an ash pile and a bonfire. The “kid” and the trio of hobos are the characters on which the play is built.

29. A Thief In the House.—R. M. Robinson.

Comedy. One act. Six males. Easy interior. Plays 45 minutes.

A capital play with a very ingenious plot. Good Hebrew character part.

30. A Very Pleasant Evening.—W. E. Suter.

Sketch. One act. Three males. One interior. A case of three men after the same girl where all are fooled—30 minutes. Good. Not difficult.

31. Revisor.—See Drama list. Can be played by all male cast.

32. The Traitor.—Percival Wilde.

Play in one act. Seven men. Scene, interior. Costumes, modern and military.

33. The Other Voice.—C. K. Fairbanks.

Play. One act. Three voices on a dark stage, upon which nothing is visible save starlight. Originally produced at Workshop 47. Plays 10 minutes. Royalty \$5.

34. The Tramps' Convention.—J. A. Kelley.

Entertainment in one scene. Seventeen males. Costumes, typical tramp-dress. Scenery, unimportant. Time, 1½ hours. Music can be introduced. The opening is very funny and the finish—the Ananias Club—can be worked up to any extent.

35. Gulliver and the Lilliputians.—M. B. Horne.

Entertainment in one scene. Ten males. Costumes and scenery easy—25 minutes.

Mr. Gulliver and his talented dwarfs give a very funny and original minstrel show.

The Minstrel Encyclopedia.—W. B. Hare.

Most complete guide book of its kind ever published. How to rehearse, make up, Cabaret minstrels, Jubilee plantation sketch, cotton field with jubilee singers and dancers—“a regular South before the war” act, etc.

Baker. \$1.00.

Denison Publications at 25 cents per copy:

36. The Case Against Casey.—By Thornton Friel.

Burlesque breach of promise trial. Twenty-three males—40 minutes. Irish, Dutch, Swede, Jew, Italian, character parts. The “old maid,” who brings suit, is played by man. No long parts; little rehearsing.

37. **The Editor-in-Chief.**—Chas. Ulrich.
Farce comedy of newspaper life. Ten males
—1 hour.
38. **Not at Home.**—B. L. C. Griffith.
Sketch for 2 males—15 minutes.
Two gentlemen get into a serious quarrel
about a young lady and a challenge is the result.
Comparing notes later, they find they have both
been taken in by the girl. 15c.
39. **The Quick Lunch Cabaret.**—C. R. Cooper.
Four males. See farces.
40. **Two Gentlemen in a Fix.**—W. E. Suter.
One act farce. Two males—15 minutes.
Two men in a depot impede each other in the
doorway; miss train. Wrangling, they discover
younger is elder's prospective son-in-law. Stick
in door again, miss train. 15c.
41. **A Very Pleasant Evening.**—W. E. Suter.
Farce. Three males. Thirty minutes.
A case of 3 men after the same girl. 15c.
42. **Oshkosh Next Week.**—Harry L. Newton.
Sketch for singing quartette. Four males—
20 minutes.
Three hungry young actors without money
waiting for next week's engagement and an
ingenious bell boy. Any number of songs may
be introduced.
43. **Great Medicine Dispensary.**
Funny characters. Six males. See Farces.
44. **Initiating a Granger.**
Twenty-five minutes. Eight males.
- Penn & Co. Publications—25c per copy:
45. **The Arctic Architects.**—Morris.
Eight males, 3 females. Can be played by all
male cast. See description under Farces.
46. **The Bowery Night School.**
Eight males. Forty minutes. Depicts experi-
ences of a new teacher with pupils of various
nationalities.
47. **Box and Cox.**
Two males and 1 female—can be played by a
man.
48. **The Cannibal and the Skeleton.**
Shadow play. See description under Shadow
plays.
49. **Popping the Question.**
One male. See under Pantomime.
50. **Caught with the Goods.**—Frank Dumont.
Two males. Musical specialty may be intro-
duced. Darkey valet and his master. Twenty
minutes, without music.
Baker. 35c.

51. **Forget-me-nots.**—B. L. C. Griffith.
Twenty minutes. Any easy interior.
A dissolute son, in a fit of remorse, is about
to take his life, when a servant enters with a
letter and, opening it, he finds a bunch of for-
get-me-nots, which recall a flood of memories
and he at once leaves his evil associations and
reforms.
52. **The Dime Lunch.**—J. McIntyre.
Sketch. One act. Four males, 3 females. Can
be played by all male cast. See Farces.
53. **Donovan and the Dago.**—Harry L. New-
ton.
Sketch. One act. Two males. Thirty min-
utes. One interior.
Donovan, washing himself after a hard day's
work, accidentally throws water on the Italian's
bananas.
54. **A Royal Initiation.**—A. E. Poole.
Seven or more male characters. One interior.
Costumes grotesque. One hour. A very funny
entertainment.
55. **The Unexpected Guest.**—A. J. Hershey.
Vaudeville sketch. Two males—45 minutes.
Interior.
Hilliard receives present from his brother, an
inventor. He opens the large box and discovers
within a dummy automaton. He winds it up
and has plenty of diversion.
56. **The Depot Lunch-counter.**—Frank Du-
mont.
Thirteen males, 2 females, which can be played
by men. See Farces for description.
57. **The District Convention.**—Dumont.
Twelve males. Any number of extras may be
added. Forty-five minutes. No special scenery.
Costumes and properties all easy.
The play shows an uproarious political nomi-
nating convention. Opens with scene between
Irish policeman and Swedish janitor.
58. **Bound East for Cardiff.**—Eugene O'Neill.
Eleven males. Very dramatic, tense and effec-
tive, but contains too much strong language,
which should be modified. Represents different
types of men on a tramp steamer—their attitude
towards death interesting psychologically. Diffi-
cult. Requires character actors for Cockney,
Irishman, Scotch, Swedish, Norwegian, Russian.
One act.
Royalty. Stewart & Kidd.
59. **In the Zone.**—Eugene O'Neill.
Nine males. Also laid on board a tramp
steamer. Man under suspicion of being a Ger-
man spy—sentimental climax. Good 1 act play,
but also marred by too realistic sailor's lan-
guage.
Stewart & Kidd.

60. Along the Quays.
One act. Two males.
Neat play, with a delightfully human touch.
Translated from the French of Henri Lavedan,
in his *Five Little Dramas*.
Henry Holt.

61. Sweeps of '98.—John Masefield.
Five characters. The landlady can be played
by man. Characters historical in Irish history—
Roche, Major Sirr, Fitzpatrick, etc.
Macmillan.

63. On Baile's Strand.
Five principal characters. See Irish plays.

64. The Swan Song.
One act. Two males. Interior. See One act
plays under *Advanced*.

65. The Master.—Padraic Pearse.
See Irish.

66. A Game of Chess.—Kenneth Sawyer
Goodman.
One act. Four males. Interior.
Russian politics and intrigues.
Frank Shay.

67. The Hero of Santa Maria.—Ben Hecht
and K. S. Goodman.
See One act plays.

68. The Brink of Silence.—Esther Galbraith.
Four males.
Reunion of father and son, unknown to son,
in a gripping incident—well told. Alaska locale
—one act, interior. In *Representative One Act
Plays*.
Little, Browne.

69. The Gods of the Mountain.
Ten characters, in five plays.
Dunsany.

70. The Tents of the Arabs.
Eight characters.
Dunsany.

71. Augustus in Search of a Father.—Harold
Chapin.
Three males.
Gowan & Grey, London. Baker and French,
Agents. 50c.

Dramatic little story. A boy who has "gone
wrong" comes back to England from a long
absence in the States to look up his father and
mother—accidentally comes upon his father on
duty as a night watchman in a London street.
A vivid bit of drama. Characters are the boy,
his father and a policeman.

72. Star of Bethlehem.—Clay M. Greene in
Four Plays (Doran). Four males.

73. The Bogie Man.—Lady Gregory.
One act. Two males. Easy setting.
Two sweeps encounter each other. After much
bragging about family, discover that they are
first cousins. Delicious dialogue and wit.

74. Coats.—Lady Gregory.
Three males.
Two country editors in a restaurant, get into
a witty quarrel over each other's obituary
notices which each has prepared and kept in
coat pocket.

75. The Golden Doom.
Ten males, 1 female—can be played by all
male cast. Dunsany in *Five Short Plays*.
French.

76. Allison's Lad.—Beulah Dix.
Six males. Costumes, period of Cromwell.
Young boy goes to his doom with elder com-
panions, who are soldiers, applauding his cour-
age.

77. The Hundredth Trick.—Dix.
Four males.

78. The Captain of the Gate.
Fine little play. One act. Six males. The
above written by Beulah Dix in "Allison's Lad
and other martial interludes" are stirring epi-
sodes of Cromwellian and other wars. For clever
amateurs.

"The author has most ingeniously managed
to give the feeling of big events though employ-
ing but few players."—Henry Holt, publisher.

79. Three Wishes.—Thos. Wood Stevens.
Five males. Scene, an army billet somewhere
in France.
A negro puts himself in a trance and succeeds
in putting a weird atmosphere into a play ef-
fectively, but the note of superstition may be
objectionable to some audiences. (Stewart &
Kidd.)

80. Black Magic.—R. M. Baker.
One act. Scene of no importance. Properties
numerous but easy. Travesty on a sleight of
hand performance—to be played black-face
make-up.
Baker.

81. An Equal Chance.
A clever little sketch for two gentlemen in
one act. Interior—15 minutes.
Baker. 25c.

82-86. Four French plays for male characters
only. See numbers 49, 54, 55 and 75, under
Plays of France.

87. **The Labor Leader.**—Corkery.
See Irish list. Can be played all male cast.
Two female parts are "character" bits.

88. **The Hut.**—Fannie B. Linsky.
Comedy. Three acts. Eleven male characters.
Easy interior. Two hours. Scene laid at a
country health and rest retreat for men.*

MASQUES

1. **The Masque of Comus.**—See Girls' Plays.
2. **The Masque of Pomona.**—Constance Mackay.
See Out Door list
3. **The Masque of Psyche or the Seven Ages of the Soul.**—Winifred Ayres Hope.
An arrangement of scenes from seven Shakespeare plays. Fifteen males, 8 females. Very elaborate performance for a large, talented cast.
4. **A Modern Masque.**—Mary McMillan in More Short Plays.
A keen satire with a distinct literary flavor.
See Out Door Plays.*

MIRACLE, MORALITY, MYSTERY—Plays

1. **Christus Vincit.**
A Miracle play in three scenes, dealing with Ireland in the year 433 A. D. Six males, 4 female characters.
Matre. 20c.
2. **The Christmas Guest.**—See Christmas Plays.
3. **A Mystery Play in honor of the Nativity of Our Lord.**—Monsignor Hugh Benson.
Two females and 17 male parts and choristers.
4. **A Rosary of Mystery Plays.**
Fifteen plays from the York Cycle of Mystery Plays as performed during the 14th, 15th and 16th centuries. Translated by Margaret Mooney.
Frank Evory press, Albany, N. Y. 40c.
5. **Lucius Flavius.**
A Miracle drama in five acts—21 boys, 7 girls.
Adapted from Father Spillman's story of that name. Most of the scenes are laid in Rome. Other scenes are in Jerusalem, the time of its destruction by Titus Flavius.

6. **Echoes from Bethlehem.**—By Rev. Francis J. Finn.

A miracle play. Herder. 25c.

7. **The Traveling Man.**—Lady Gregory.
In Seven Short Plays. Cast calls for a mother, a child and the traveling man—allegorical character.

8. **The Nativity.**—Christmas festival arranged as a mystery play for production by young or old.

French. 25c.

9. **The Miracle of the Corn.**—Padraic Colum.
Irish miracle play. Two principal main characters, 1 male, 1 female, and the dream child who visits them.

A study in symbolism. Aislin, the child of dreams, softens the heart of a miserly old father in famine time so that he gives of all his store to his poorer neighbors; the bins are miraculously filled.

10. **Every Woman.**—W. Broewne.
Modern morality. Fifteen males, 20 females. Costumes fanciful; scenery elaborate. Plays a full evening. As produced by Henry Savage. Baker. 35c.

11. **Every Man.**
Morality play. Acting version of 16th century classic. Eighteen characters, mainly allegorical, which may be personated by male or female cast. Simple stage setting. Plays 1 hour.
Herder. 25c.

12. **Quest for Happiness.**—Allan Davis.
Modern morality. Three acts, representing the progress of a young girl in her search for fame and fortune as a singer in a great city.
French. 60c.

13. **The House of the Heart.**—Constance Mackay.

Morality play in 1 act. Twelve characters. Time—latter half of 17th century.

A conflict in the heart of the child between many guests, the characteristics that lie in every heart. Finally love, cheerfulness and industry conquer. French. 30.*

* See addenda for additional plays.

* See addenda.

NATIONAL PLAYS

See under Arabia.

*Chinese.

French.

German

Greek

*Indian-American.

*Indian East-Hindoo.

Irish.

Italian.

*Japanese

Negro.

Oriental.

Polish.

Russia.

Scandinavian.

Spanish.

Welsh.

NEGRO THEATRE

Emperor Jones.—Eugene O'Neill.

Royalty. Stewart & Kidd.

Also sold by Baker, 50c.

Simon the Cyrene.—Ridgley Torrence.

Ten males and 6 females. A wonderful play suitable for colored parish drama; religious in theme; time of crucifixion. In *Plays for a Negro Theatre*—Torrence.

The Rider of Dreams.—Torrence.

In *Plays for a Negro Theatre*. The third play in the volume is not recommended.

NOVELTIES IN ENTERTAINMENT

(See Entertainments)

ONE-ACT PLAYS

Advanced and "art plays."

The following are French publications, call for modern costume, and are listed at 30c.

1. **Playgoers.**—Arthur Pinero.

A domestic episode. One interior. Two males, 6 females. An exceedingly clever satirical comedy—the servant question is amusingly commented upon in this play.

2. **Yellow Roses.**—Sir Charles L. Young.

A dramatic sketch for two old people; a beautiful little episode. One male and 1 female.

*Note: Plays of a peculiar country should be an aid for foreign mission or foreign relief entertainment. A folk play of Japan or a play of Russia showing true conditions is an eloquent plea in stirring up an intelligent appeal or sympathy for a people in need. See "God Wills It" under Pageant.

3. **An Idyl of the Closing Century.**—E. Burney.

As produced at the Lyceum Theatre, London, by Cyril Maude. One male, 1 female, in which the ending is totally unexpected. Clever little duologue.

4. **Comedy and Tragedy.**—W. S. Gilbert.

In which Mary Anderson used to score as Clarice, the actress, who carries on a scene so well that she deceives her lover. Ten males, 2 females and extras.

5. **'Op-o'-me-thumb.**—Frederick Fenn and Richard Pyree.

(This has been used by Mary Pickford on the screen under the title of *Suds*.) Amanda has great possibilities for good character actress. Five females, 1 male. Scene is laundry interior.

6. **The Color-Sergeant.**—Brandon Thomas.

Typical, rough East End characters—a barber, his son, a photographer, a barge man and Nelly, the orphan girl.

7. **A Maker of Men.**—Alfred Sutro.

A duologue for 1 male, 1 female.

8. **Sweet Will.**—Henry Arthur Jones.

Comedy, 1 male, 4 females. Interior. Time—40 minutes. Delightful little play.

9. **The Cat and the Cherub.**—C. B. Fernald.

Four males, 3 females. Very unusual play—it is divided into three scenes but there is no division in the action or movement of the play and it can all be played in one act. Exterior scene. See Chinese plays for further description.

10. **A Flower of Yeddo.**—See Japanese plays. One male, 3 females.

11. **A Night at the Inn.**

Four male speaking parts and 4 mute parts—the Indian gods. A mystery play with East Indian atmosphere although transplanted in locale to a lonely inn in England. Sustained, even, high class work required of the four actors. Dunsany, Sunwise Turn, New York.

12. **Cathleen ni Houlihan.**—Yeats.

Four males, 2 females. Beautifully imagined, effective little tragedy.

13. **On the King's Threshold.**—Yeats.

Twelve males, 4 females. See Irish.

14. **Riders to the Sea.**—Synge.

One principal man, 3 females, men and women. (There is not an act nor a word but is doubly significant, first as part of the pictures of manners, and secondly, as a portrait of tragedy.—Ernest Boyd.)

Elkin Mathews, Vigo St., W., London.

15. The Gaol-Gate.—Lady Gregory.

Tragedy. One male, 2 females. Fine bit of acting for the wife of the man who has been hung. Scene transpires outside the prison. In *Seven Short Plays*.

17. Swimmin' Pools.—See *Plays for Male Characters*. Baker & Co.

18. The Bishop's Candlesticks.—N. McKinnol.

Three males, 2 females. Costumes of 1800 period. Interior. Dramatized from incident in Victor Hugo's *Les Miserables*.

Story of convict who breaks into bishop's house, is clothed and fed by his lordship, whose benevolence momentarily softens the criminal. Later he takes the candlesticks from shelf, is captured and brought back. The climax is supposed to be reached when the bishop informs the police that he had given the thief the sticks as a gift. Very nice play otherwise and worthy of presentation. French.

19. The Birthday of the Infanta.

Poignant little drama in Stuart Walker's "More Portmanteau Adaptations." From Osear Wilde's play.

A little misshapen dwarf falls in love with the princess and he finds, to his secret grief, that he is only used by the court to make her laugh. Poetically and beautifully worked out.

20. Bound East for Cardiff.—See plays for male characters.

21. The Swan Song.—Tchekoff.

From the Russian. For two male characters—one character is merely a "feeder."

A worn out actor of 68 lives over his triumphs and acts over some of his great parts when the theatre is dark after the performance, and no one is left but the faithful old prompter. In *Plays by Tchekoff* (Scribner), and also in Alice M. Smith's *Short Plays by Representative Authors* (1920).

22. Iosagan.—By Padraic Pearse.

Beautiful little play. Must be reverently done, and last act could be omitted as it seems anti-climax. Requires men, small boys and very small boy for Iosagan, who represents Our Lord. See Irish list for Pearse.

23. A Bright Morning.—(from the Spanish) by Serafin and Joaquin Quitero—in Poet Lore, Boston, vol. 27, 1916 or Spanish Authors' Society. See under Spanish.

25. Rosalind.—James M. Barrie.

Two females, 1 male. Interior. Time—30min. Nanee Oldfield done over in a modern fashion, but this Nanee does not succeed with her disenchantment.

26. The Old Lady Shows Her Medals.

One male, 3 females. Poor interior. Delightful yet pathetic comedy; three character ladies for the cast and the returned hero from the war.

27. Barbara's Wedding.

The above two of Barrie's plays in *Echoes of the War*.

French agents for playing rights.

28. Madretto.

29. L'Addio.

Stark Young.

Stewart & Kidd. See New Orleans.

30. A Marriage Has Been Arranged.—Alfred Sutro.

Clever, brilliant comedy for one man and one lady; modern society. Cutting nearly a whole page, which is an unpleasant recital of a dark page in the man's history this sparkling dialogue is an excellent vehicle for two clever amateurs. French & Co. 30c.

31. The Clod.

(Washington Square plays) Doubleday, Page & Co., Garden City, New York.

Character drama. (See American history plays, Civil war.)

32. Ryland.—Thos. Wood Stevens and Kenneth Sawyer Goodman.

Five males, 2 females. The Stage Guild society, Railway Exchange building, Chicago, reserve all rights to this play.

Ryland, the celebrated engraver, succumbs to a temptation and forges a note cleverly; he is imprisoned and is visited by Sir Joshua Reynolds and Angelica Kaufman. Play valuable to a literary or historical society.

(The Stage Guild, Chicago.)

33. This Picture and That.—Brander Matthews.

Small east.

34. Listening.

Very tense play for 4 women. In Poet Lore (1917) vol. 28. (Boston), page 222.

35. In a Balcony.—By Robert Browning.

Two males, 2 females. Play in verse.

Dramatic Publishing Co., Chicago.

36. Black 'Ell. Miles Malleson.

Tragic, grim climax as returned soldier, full of joy at being back in his home in England, loses his mind. Brilliant dialogue and big chance for acting in the soldier. 50c.

37. Polly of Pogues Run.

Historical play. (See Civil war.)

Stewart & Kidd. 50c.

38. **The Price of Coal.**—Harold Brighthouse. Good play, 1 male, 3 females. Baker. 50c.
39. **Augustus in Search of a Father.** See plays for male characters. Baker. 50c.
40. **The Maker of Dreams.**—See Fantasy. Two males, 1 female. 50c.
41. **The Man Who Came Back.**—Katherine Kavanaugh. One male, 2 females. Time—20 minutes. A deserter from the army (Civil war) and a convict after many years comes back and finds his daughter. She believes her father has died honorably as a soldier and worships his memory. After talking with the girl the old man goes on his way, leaving her to cherish her fond illusion. A delightful old negro mammy supplies the comedy. Denison. 25c.
42. **Her Tongue.**—Henry Arthur Jones. Two males, 2 females. Very good comedy for small cast and with one big part—the girl who talks too much. French. 30c.
43. **Miss Maria.**—M. B. Vosburgh. Comedy. Dramatized from Margaret Deland's Old Chester Tales. Four women, 1 man and 4 children (not speaking parts). Simple interior. Very charming play except for one line, which can be easily corrected, about marriage not being a sacrament until 1442. French. 30c.
44. **King Rene's Daughter.**—T. Martin. (From the Danish.) Six males, 2 females. Costumes fanciful. High class acting makes this a beautiful and poetic classic. Baker & French. 25c.
45. **The Pierrot of the Minute.**—Poetic fantasy.—Ernest Dowson. See Fantasy. One male, 1 female.
46. **The Hero of Santa Maria.**—Kenneth Sawyer, Goodman and Ben Hecht. (Stage Guild.) "A ridiculous tragedy." Stewart & Kidd. 50c.
47. **Lonesomelike.** Two males and 2 females. Quaint, "different" play. The Lancastershire dialect makes it difficult for average American audience to understand. French & Baker. 50c.
- French & Baker.
48. **Campbell of Kilmhor.**—J. A. Ferguson. Four males, 2 females. See Scotch.
49. **Maid of France.**—Harold Brighthouse. Three males, 1 female.
50. **The Heart of a Clown.**—See Fantasy.
51. **Bal Masque.**—Oliphant Down. One male, 1 female. Dainty little fragment.
52. **The Philosopher of Butterbiggins.**—Harold Chapin. Comedy, 3 males, 1 female. One simple interior. Time—25 minutes. A quaint character comedy in which a north of England family incident is treated with rare humor. Broad dialect is required to give the play the proper atmosphere. French. 30c.
53. **Glenforsa.**—See Scotch plays. Two males, 2 females.
54. **On the Run.**—See Irish list. Little gem of an Irish play.
55. **The Queen of Hearts.**—Ian Hay. Comedy. Two males, 2 females. Simple interior. A charming play with four fine parts. The two old gentlemen offer unusual, good opportunities for character work. Penn. 25c.
56. **Embers.**—Geo. Middleton. Two males, 2 females. A beautiful drama of sentiment dealing with the influence of a woman upon the life of a famous man, who in turn is able to save her only son from destruction. French. 30c.
57. **Tradition.**—Middleton. One male, 2 females. A play which aroused wide discussion on its initial performance at Berkley Theatre, New York. Deals sympathetically with the attempt of a dominant though kindly man to crush the artistic ambitions of his wife and daughter through their economic independence. French. 30c.
58. **America Passes By.**—K. Andrews. Five males, 2 females. Time—30 minutes. Originally produced by Harvard Dramatic Club. Royalty, \$5.00. Baker. 25c.
59. **The Day That Lincoln Died.**—By Warren and Hutchins. Five males, 2 females. Time—30 minutes. Piece in which the true Lincoln spirit is movingly embodied. Baker. 25c.
60. **Nance Oldfield.**—From Charles Reade's novel, "Art." A classic upon the English speaking stage. Three males, 2 females. Interior. Costumes 18th century. This piece provides for the heroine a character of broad and varied opportunity suited for the display of dramatic talents of the highest order. The supporting parts are all good, that of Nathan Oldworthy (old man) especially so. Baker. 25c.

61. Allison's Lad.—See plays for male characters.

Six males.

Beulah Dix. Holt & Co., New York.

62. The Other Voice.

Two male voices and 1 female, or 3 male voices. Play to be presented upon dark stage. (See plays for male characters.)

63. The Matrimonial Fog.—F. C. Knox.

Three males, 1 female. Scene, a veranda. Time—35 minutes.

Jack Dunlap, an expert in the art of flirtation, has foolishly agreed to give a "demonstration" of his skill to Amy, his friend Gerald's wife. A perilous war service suddenly calls Gerald, but Jack contrives to go in his place without having achieved the feat of the demonstration.

Baker. 25c.

Plays by Percival Wilde. (Baker & Co.) 35c. per copy.

64. The Noble Lord.

Two men, 1 woman. Exterior. Comedy in which the girl fails to make the expected conquest of the noble lord.

65. The Finger of God.

Two males, 1 female. Interior.

66. The Traitor.

Seven men. Costumes, modern and military.

***67. Confessional.**

Three males, 3 females. Shows the severe temptation and struggle between duty and friendship of a conscientious bank cashier. Good play.

68. The Villian in the Piece.

Two males, 1 female. A futile employe and a very cool headed girl and a rich, cynical employer figure in this piece. All interiors in above plays.

*Also published by Henry Holt in Percival Wilde's *Confessional and Other Short American Plays*. \$1.35.

69. The Road to Connaught.—Daniel A. Lord, S. J. (See Irish plays.)

Two males, 1 female. Interior scene. Costumes of the period of Cromwell.

70. Just As Well.—J. Hartley Manners.

One male, 3 females. Clever play for very clever amateurs. In *Happiness and Other Plays*.

71. Happiness.—J. Hartley Manners.

Dodd, Mead & Co., New York.

The following three, Samuel French. 30c.

72. The Queen's Messenger.—Hartley Manners.

One male, 1 female. One interior; 50 minutes. Strong play for two characters—woman, Russian spy and English diplomat. On the pretense that she has a letter which she wants delivered in London she takes him to her house and drugs him and steals the important dispatches he is carrying. A moment of sentiment follows when the woman gives him back the paper and the denouement is happy.

73. A Game of Chess.—Alfred Sutro.

Interior. Thirty minutes. Scene on board ship, the doctor and Vivien playing at chess. Two clever people could make much of this simple little play. (Also listed in less difficult plays.)

74. Cinders.—Lily Tinsley.

One male, 1 female. A fine little play full of wistful tenderness and quiet tragedy. Cinders eccentric lead; the man has straight juvenile.

75. Along the Quays.—See Lavedan, French list of plays.

Two males.

76. Red Turf.—Mayne. See Irish list.

77. The Rising of the Moon.—See Irish plays.

78. "1588"—Walter Pearce.

Swashbuckling comedy with a fine fencing match and directions for the bout. Four males, 1 female. Costumes of the period. The weak-kneed priest secretary could be better changed to a layman secretary. French & Co. 30c.

79. A Golden Wedding.—Phillpots & Charles Grove.

Comedy and very charming play. Professor and his wife are celebrating their golden anniversary with an old friend who happens in, the admiral, who had loved the wife of the professor in girlhood. A quarrel results, but the wife is the diplomat and makes them greater friends than ever. Mrs. Courtley, the wife, is to be played daintily old fashioned, the admiral bluff and irritable. The professor was a part played by Cyril Maude in London. French. 30c.

***80. Waterloo.**—Conan Doyle.

Character study. Old man who served in Napoleonic wars under the Duke of Wellington and who lives in the memory of old battles. He dies on his feet, thinking he is the messenger sent for powder for "his beloved Third." Henry Irving was noted for his work as the old corporal in this play. Three males, 1 female.

***81. The Dumb-Cake.**—Morrison and Pyree.

Whimsical little play for 1 male, 2 females. Martha, pathetic little heroine, who has taken

care of bedridden mother for 13 years in London slums, has developed romantic imagination from constant reading. On Hallowe'en she goes through a little rite which gives the play its name, hoping to see her future husband. A thief takes refuge at midnight in Martha's home during her ceremony of the dumb cake and gives poor little Martha the romantic thrill of her young life before he escapes in the darkness.

***82. The Phoenix.**—Laurence Irving, (from the Russian).

Two males, 2 females. Interior; 30 minutes. Delightful little play. Leading lady should be proficient piano artist as well as actress. An old love is revived when she plays a Romance by Rubenstein.

***83. The Constant Lover.**—St. John Hankin.

Smart dialogue, cynical and insincere, makes the play a clever travesty upon modern courtship. Easy setting.

*French publications.

84. The Queen of Diamonds.—Katherine Kavanaugh.

Three males, 2 females. Time—20 minutes.

A duel of wits between a noted jewel thief and a famous detective, both women. Excellent vehicle for clever actress. Denison. 25c.

85. Hearts to Mend.—H. A. Overstreet.

Two males and 1 female.

Fantasy. Pierrot has lost his song and incidentally his love for Pierrette. The hearts to mend man enters and shows Pierrot that constancy and happiness go hand in hand.

Stewart & Kidd.

86. Wrong Numbers.—E. Dane. See plays for ladies. Baker.

87. Fleurette & Co.—See plays for ladies. Baker.

88. The Neighbors.—(See Wisconsin)—Zona Gale.

Two males, 6 females. Splendid village life play, above the usual standard. (Baker.)

89. A Fond Delusion.—See Ladies' plays. Penn. 25c.

90. Where But in America?—Oscar Wolff, 185 W. Monroe St., Chicago.

Very clever commentary upon modern life in America.

91. Back of the Yards.—Kenneth Sawyer Goodman.

A play dealing with "environment." Priest character is well drawn and all other characters strong. Suitable for an experienced cast. Serious play—one of the problems of a big city. (Stage Guild Society.)

92. The Postscript.—Emile Augier.

One male, 2 females. "One of the brightest and most brilliant little one-act comedies in any language."—Brander Matthews. French. 30c.

93. The Dear Departed.—Stanley Houghton.

Three males, 3 females. A morbid slice of human nature which shows up heartless relatives at a wake of one whom they suppose is dead. He "comes to life" and gives them a well deserved rebuke. Very popular with Little Theatre groups.

French—Subject to royalty.

94. My Lord in Livery.—See Farces.

95. Ella's Apology.—Alfred Sutro.

Interior; 25 minutes; 1 male, 1 female.

Story of interesting woman, a novel writer of considerable fame, married to a man who considers himself a "failure." In a fit of jealousy concerning another man and in chagrin at his lack of economic standing in the eyes of the world he is preparing to commit suicide when Ella breaks in and convinces her husband that her love for him is more profound than ever.

French. 25c.

96. The Nelson Touch.—Richard Fenn.

Three males, 1 female. Costumes of 1800. Interior; 35 minutes.

Samuel Denver deserts Nelson's flagship and comes to the inn at his home town, renewing his courtship of Sara Rigley, keeper of the inn, and she accepts him. Nelson's carriage breaks down in front of the inn and he takes up temporary headquarters there. The searching party tracks Sam to the inn. Nelson generously forgives him and departs and Sam makes up his mind to return to his ship like a true Jack Tar.

French. 30c.

97. The Impertinence of the Creature.—Cosmo Gordon Lennox.

Comedy. One male, 1 female. Interior scene, evening dress. Ten minutes.

Lady Millicent comes to the ball for the express purpose of being introduced to her hostess' brother, but a gentleman follows her from room to room and Lady M. greatly annoyed is very rude to him, only to find that he is the brother who has been instructed by his sister to introduce himself.

French & Co.

***98. The Amateurs.**—Raymond Robinson.

Comedy, 4 males, 1 female. Interior. Time—30 minutes. A wonderful little skit, a travesty upon the average amateur performance. The play given is a burlesqued bit of melodrama, the actors forget their lines, mix up their speeches, leave by the wrong entrances and commit all the other amateur sins that we all have known.

Penn. 25c.

- 99. Food.**
Burlesque drama, 1 male, 1 female.
French. 30c.
- 100. Bunk.**—See Faree.
- 101. The Fatal Necklace.**—Joseph Harris and Harold Allen.
Burlesque melodrama. Two males, 3 females.
Time—25 minutes. Denison. 25c.
- 102. East of Lynn, Mass.**—Harry Newton.
A burlesque on East Lynn. Seven males, 4 females. Simple interior. Time—30 minutes.
Denison. 25c.
- *103. It Might Happen.**—Frederick Johnson.
One male, 1 female. Exterior. Time—20 min.
Two very clever people—should be played with a subtle, light touch and it will prove very artistic. Denison. 25c.
- 104. Entr' Acte.**
Costume play. Time—present. Interior scene. One male, 2 females. Contains a song—very dainty.
- 105. A Woman's a Woman for a' That.**
Interior; 45 minutes. Two males, 3 females.
Mary McMillan in Short Plays, Stewart & Kidd.
- 106. Scenes from the Great Novelists.**—(Elsie Fogarty.) The Abott. (Scott.) The changing of the keys, from Mill on the Floss, etc. Baker & Co. 35c.
- 107. Pierrot Who Laughs.**—See Garden list.
- 108. Decision of the Court.**—Brander Matthews. (Harpers).
Comedy for 1 male, 1 female. Principals and maid and messenger boy.
*These plays inserted here because they are far too subtle to be classified in Farce list; they require advanced art—it being well justified high art to put a travesty across the footlights.—Editors.
- 109. The Water That Has Passed.**—By Edgar Morette.
Dream playlet for 5 males, 1 female; 35 minutes.
Lovers disagree over a trifle and separate. Fifteen years afterwards, he, unmarried and famous, returns to find her a widow. Instantly old love returns and an immediate marriage is planned. Time has given each decided opinions, and in arranging for the future they find themselves on the verge of another quarrel and agree that "the mill will never grind again with the water that has passed." Denison. 25c.
- 110. Graft.**—Harry Newton.
Four males, 1 female; Time—20 minutes.
A derelict intercepts a bribe intended for his brother, supposedly reputable alderman. He is about to skip when he faces the alderman's wife, who worships her husband and thinks he is the soul of honor. Touched by her faith he returns the money so as to make the politician renounce the bribe and be true to his wife's belief. The derelict is a splendid character part.
- 111. Behind a Watteau Picture.**—Fantasy in verse—See Fantasy.
Six males, 2 females.
- 112. The Affected Young Ladies.**—From the French. (See French.)
Six males, 3 females.
- 113.—Bonnie Dundee.**—See Scotch plays.
- 114. Augustus Does His Bit.**—George Bernard Shaw. (French.)
- 115. O'Flaherty, V. C.**—George Bernard Shaw.
- 116. Getting Married.**—Can with cutting be used as one-act play—George Bernard Shaw.
- 117. Suicides.**—Preston Gibson. See plays for male characters.
- 118. The Singing Soul.**—See Chinese.
Unusual, colorful, tragic Chinese play.
- 119. Some Mischief Still.**—Joyce Kilmer in Collected Works, edited by Robert Cortes Holliday. Also in Smart Set for August, 1914.
- 120.—Beauty and the Jacobin.**—Booth Tarkington.
Three males, 2 females. Skillful character work and adroit effects with mobs outside. Interesting study of French aristocrats with their contrasts, brutes of the Commune. (Harpers).
- * 121. Gringoire.** Theodore de Banville.
Beautiful and poetical play of early France with a picturesque prototype of Villon for the hero. Five males, 2 females and extras.
- 122. A Late Delivery.**—Ian Hay in The Crimson Coconut and other plays.
Three males, 2 females. Refreshing little play.
Attractive girl has two suitors, one young, cocksure and arrogant with youth, the elder shy, retiring, not sure of himself. He writes a letter to the girl—it is never sent, but Cupid intervenes in his favor by a turn of fate.
Baker. 60c.

* See addenda.

122. **Pater Noster.**—Copee.
Used by Augustin Daly under the title of the *Our Father*. (See French plays) Three males, 3 females.
123. **The Brink of Silence.**—Esther Braithwaite. (See Male plays.)
124. **When the Wheels Run Down.**—Maud Rogers.
Thirty minutes.
Miss D. receives a visit from a former lover after fifteen years' absence. The lover does not appear on the scene. (See Plays for Ladies.) French.
125. **The Intruder.**—Maeterlink.
Three males, 5 females.
A wail in a monotone.
French.
126. **Interior.**—Maeterling—Also morbid, but an original stage treatment.
The action of the play is seen as by the outsiders, the villagers, looking into a room with long French windows. The narrative is accomplished by actors standing outside of the house, looking in. Concerns the drowning of a young girl and of the breaking of the news to her family. Artistic but gloomy.
French.
127. **The Ring.**—Mary McMillan.
Six males, 4 females.
A play supposed to be in the days of Shakespeare, in *Short Plays*.
Stewart & Kidd.
128. **The Rose.**
Beautiful play in verse. Lovely, poetic fancy. Two males, 1 female. Mary McMillan in *Short Plays*.
Stewart & Kidd.
129. **Dust of the Road.**—Kenneth Sawyer Goodman.
An allegory. A tramp is transformed almost to divinity.
Stage Guild, Chicago.
130. **The Wonder Hat.**—Ben Hecht and Kenneth Sawyer Goodman.
Very bright and sprightly harlequinade—a subtle bit of farce.
Stage Guild, Chicago.
131. **The Foam Maiden.**—Constance D. Mackay.
Fine little Irish fairy play. (See Irish list.)
132. **Four Sticks of Dynamite.**—M. L. O'Callaghan.
Interesting play of the present time in Donegal. Picturesque and colorful. (See Irish list.)
133. **Sight of the Blind.**—D. A. Lord, S. J.
A play concerning St. Brigid, a young blind novice and an Irish king. Beautiful. (See Garden plays.)
134. **Tabloid.**—(See Plays for Men.)
135. **The Village.**—(See French Plays.)
136. **Crispin. His Master's Rival.**—(See French Plays.)
137. **The Alarm.**—M. R. Fawcett.
Two males, in which each character plays a double role. Dramatic bit. Clever actor required to play the gentle old man and his villainous son. Good play for clever actors.
Baker.
138. **The Maids of Honor.**
An incident in the career of Velasquez. Thomas Walsh, in *Pilgrim Kings*.
MacMillan.
139. **Greco's Last Judgment.**
Thomas Walsh, in *Pilgrim Kings*.
MacMillan.
140. **The Artist.**
For 2 females, 14 men—one of these must be "a great pianist."
Henry L. Mencken, *Four Seas*, N. Y.
141. **Hunger.**—Eugene Pillot.
Four males, 1 female. A Morality play.
47 Workshop, Harvard University, Cambridge, Mass.
142. **The Little King.**—Ryter Bunner.
(See Historical Plays.)
143. **The Drums of Oode.**—Austin Strong.
East Indian locale and feeling which is intensified with wonderful effect by the beating of the natives' war drums in the distance, continuing all through the play. Very thrilling. Was played throughout the United States in Vaudeville and held audiences spellbound. Now used by Little Theatre companies with great success. Excellent play—takes about twenty minutes.
David Belasco, Belasco Theatre, N. Y.
144. **Torches.**—(See Italian Plays.)
145. **Two Crooks and a Lady.**—Eugene Pillot.
Four males, 3 females. (47 Workshop Plays.)
A real thriller—tense and exciting, though the main character is subdued and inactive. (See Plays for Handicapped.)

146. The Crucifix.—Myles Murdough.

Thrilling 1 act play. A villain is brought to timely retribution, but not before a striking scene is enacted—the priest, the villain, the housekeeper, who plays the organ, and the wife of the villain.

Extension Magazine, July, 1922.

147. Makeshifts.

A tragedy of the commonplace for 2 males, 2 females. In Representative One Act Plays of Great Britain and Ireland. Written by Gertrude Robins.

Into the drab existence of two young girls comes an imaginary glamor of romance—but it fades as quickly as it came.

148. Third Act of Columbus.—D. E. Doran.

See American list.

See Farces.

See Fantasy.

See French Plays.*

ONE ACT PLAYS—Not so Difficult**1. The Boob.**—J. C. McMullin.

A play of business life. Four males, 1 female. Scene, private office of the boss. Plays 40 minutes.

The so-called office boob is smart enough to put over a big deal for the office and to outwit a wily villain. Baker. 25c.

2. The Copper Pot.—By F. Healy.

In two scenes. Eight males, 5 females. Costumes and scene Oriental—an Oriental street. Thirty minutes.

A laughable picture of Eastern life cleverly written. Easily produced.

Baker.

3. The Silent System.—A. Dreyfus.

One male, 1 female. Scenery unimportant. Lady does all the talking. Plays 30 minutes.

Baker. 25c.

4. A Borrowed Umbrella.—E. B. Tiffany.

Two males, 2 females. A very bright and graceful little trifle. Plays 15 minutes.

Baker. 25c.

5. A Romance in Porcelain.—R. R. Raphael

Comedy. Three males, 1 female. Scene, interior, dentist's office. Twenty minutes. Very funny.

Baker.

6. Miss Todd's Vampire.—W. Steel.

Comedy. Scenery, easy, interior—30 minutes. Sue comes near to losing a fine young man, but Miss Todd finds a way to circumvent the vampire and block her little game.

Baker. 25c.

7. The Morning After the Play.—W. Steel.

Comedy. Two males, 2 females. Interior. Twenty minutes.

Baker.

8. Sunset.—Jerome K. Jerome.

Comedy.

9. Dinner at Seven Sharp.—A. and T. Jenks.

Comedy. Five males, 3 females. One interior. Forty minutes.

Baker.

10. King Rene's Daughter.—(See Female Plays.)

Six males, 2 females.

*** 11. Gentleman Jim.**—W. R. Walkes.

One male, 1 female. One interior. Twenty minutes. 30c.

*** 12. Heirs at Law.**—Anthony E. Wills.

Comedy. Three males, 5 females. Scene, New York City apartment—present time. A lively little piece.

*** 13. An Old Garden.**—Hill Davies.

Two males, 2 females.

Two romances that are cradled in an old garden.

*** 14. The Wager.**

Poetic play by Giocoso. Fourteenth century setting and costuming. Rich interior. Four males, 1 female—20 minutes.

15. The Love Pirate.—See Farces.**16. Crispin.**—By Le Sage.

See French Plays.

*** 17. Modesty.**—By Hervieu.

Comedy. Twenty minutes. Two males, 1 female. Easy interior.

A gentle, humorous satire upon certain points of susceptibility in human nature.

*** 18. Hal, the Highwayman.**—H. M. Paull.

Period of 1752. Four males, 2 females. Costumes of the period. Pretty old-fashioned romance. Twenty minutes. One interior.

*** 19. The Prize.**—John Bargate.

Four females, 3 males. A delicious little satire upon society card-sharks. Good dialogue and splendid comedy situations. Thirty minutes.

One interior. Card party properties.

One of the best plays in this list.

*See addenda.

* French's.

20. **The Charms of Music.**—Alex H. Laidlaw, Jr.
Farce. Three males, 3 females. Interior, with a piano.
21. **A Lesson in Harmony.**—Alfred Austin.
One act. Three males, 1 female. Thirty minutes. One exterior.
A benignant friend, Hazlewood, comes to the rescue of Leslie and his wife, the husband having grown bitter on account of "city" losses.
22. **The Real Thing.**—John Kendrick Bangs. Harper's.
23. **The Barrington's at Home.**—John Kendrick Bangs. Harper's.
24. **The Return of Christmas.**—John Kendrick Bangs. Harper's.
25. **Pantaloon.**
Three males.
French.
26. **The Twelve-pound Look.**—J. M. Barrie.
Two males, 2 females.
French.
27. **The Will.**
Six males, 1 female.
French.
28. **Polly of Pogue's Run.**—O. W. Bates.
See Civil War List.
Stewart & Kidd.
29. **Sham.**—Frank G. Tompkins.
Three males, 1 female—about 25 minutes.
A burglar enters the home of two social climbers and can find nothing worth stealing. A compromise is made with the burglar, who gets off with a valuable painting. A reporter has called for the story, but as he enters he is seen to carry the very picture the burglar stole. Originally produced at Arts and Crafts Theatre. Stewart & Kidd. 75c.
30. **A Game of Chess.**—Alfred Sutro.
Scene is aboard ship.
31. **Coats.**—(See Plays for Male Characters.)
32. **Spreading of the News.**—Gregory.
See Irish.
33. **Hyacinth Halvey.**—Gregory.
See Irish.
34. **Workhouse Ward.**—Gregory.
Two males, 1 female. (See Irish.)
35. **The Jackdaw.**
Putnam.
36. **The Wrens.**
Four males, 1 female—one man and the woman are strolling singers. (See Irish.)
37. **The Golden Doom.**—Dunsany.
In Five Plays. Ten males, 1 female.
French and Baker.
38. **King Agimenes and the Unknown Warrior.**—Dunsany.
The finding of a sword makes a captive king proclaim his authority.
French and Baker.
39. **Mrs. Pat and the Law.**—Mary Aldis.
Plays for small stages. Duffield, N. Y.
An Irish family representing drama, typical of Little Theatre. One male, boy, and 2 females.
A study in sociology at the expense of the long-suffering Irish.
40. **The Florist's Shop.**—Winifred Hawkbridge.
Plays of Harvard Dramatic Club. Bretano.
An amusing sketch, cleverly written.
41. **Three Pills in a Bottle.**
47 Workshop Plays. Bretano (1918), N. Y.
42. **The Ghost Story.**—Booth Tarkington.
Stewart and Kidd. 50c. Comedy in 1 act.
43. **Six Persons.**—Israel Zangwill.
Comedy. Thirty minutes. One interior. One male, 1 female. Clever.
French.
44. **For Papa's Sake.**—Mel B. Sparr.
Thirty-five minutes. Interior.
Harry Mathews, through a misunderstanding, has separated from his wife, who calls on him on his birthday, stating as her excuse, that her father is visiting her for the day, and in order that he may not know of the estrangement she requests Harry to act as though nothing had happened. After many ludicrous situations the pair are happily re-united.
French. 30c.
45. **Nicolette.**—E. Ferris and A. Stuart.
Forty minutes. Interior. Two males, 2 females.
Horace Villers hopes to make his name famous by the production of his opera. He is in love with Helene, a prima donna, who is about to sing in an opera by Horace's friend, Paul Lamont, also in love with Helene. It transpires that Lamont's opera is a stolen version of Villers' work. Helene discovers this and bestows her hand upon Villers. Helene is a real star part—must be able to play the piano well. The play calls for a harpsichord. Picturesque costuming of the period.

46. Time Is Money.—Mrs. Hugh Bell and Arthur Cecil.

Comedy. Very amusing play—trifle out of date with the hansom-cab business; could possibly be changed to motor. It is a 30-minute sketch for 1 male and 2 females. The man must be a live-wire comedian.

Charles Graham, enamored of a wealthy widow, comes in a hired hansom to propose, and not having money to pay the man commands him to wait. The situations are highly amusing when the cabman finds he has been deceived. The maid has splendid possibilities for comedienne, and the widow must be clever actress, able to play the piano and to sing.

French. 30c.

The Beau of Bath and other One Act Plays by C. Maekay.

47. The Beau of Bath.

Two males, 1 female. Twenty-minute sketch.

48. The Silver Lining.

One female, 2 males. Period, 1778. Fanny Burney chief character.

49. Ashes of Roses.

Two males, 3 females. An episode in the life of Kitty Clive, the famous singer and actress.

50. Gretna Green.

One male, 2 females.

51. Counsel Retained.

Edmund Burke and Pegg Woffinton, chief characters. Two males, 1 female.

52. Prince of Court Painters.

Chief character, Romney. One male, 2 females.

Illustrated with portraits. Suitable for presentation by colleges, historical societies, etc. Though they should be simply given, they afford good scope for beautiful costumes and scenery.

Holt & Co. \$1.30.

53. To Oblige Benson.

Comedy. Three males, 2 females.

French.

54. Ruth's Romance.

Two males, 1 female.

French.

55. Two Can Play at That Game.

From the French. Two males, 1 female.

(See French Plays.)

56. The Electric Man.—C. Hannan.

Extremely funny farce. Three males, 2 females—26 minutes.

Splendid opportunity for droll comedian on the order of Fred Stone's wonderful Scare Crow

impersonation. This actor has a dual role, the automaton, who comes to life, and Walter, the owner of the mechanical man, a rather dissipated young fellow.

French & Co. 30c.

57. A Wire Entanglement.

Two males, 2 females—20 minutes. A courtship over the wire that ends very satisfactorily.

French & Co.

58. Barbara.—Jerome K. Jerome.

Two males, 2 females. One interior—1 hour.

Touching little play. Barbara and Leslie both love Cecil. The scene of Barbara's renunciation is very pathetic.

Published by French and Penn.

59. The Pipe of Peace.—Margaret Cameron.

Comedy. Interior. Thirty minutes. One male, 2 females.

Mrs. T., who has a penchant for antiques, trades off her husband's favorite meerschaum pipe for an old mahogany chair. He gets the pipe back, but resolves to give her a lesson, but she turns the tables on him in the end. Bright and clever.

French. 30c.

60. The Best Man.—E. M. Crane.

Comedy. Interior—20 minutes. Two males, 2 females.

Forde, bridegroom, and Bradley, best man, arrive at the church for the wedding rehearsal. Forde is melancholy and he confesses to Bradley that he has proposed to the wrong girl—that he loves her sister, Marion. Bradley, who is in love with the bride-to-be, convinces Forde that they must change places.

French.

61. Man Proposes.

Delightful little play. Paul Lester Ford (Dodd, Mead & Co.) in Tattle Tales of Cupid—30 minutes. Interior. Four males, 3 females.

62. The Changeling.—W. W. Jacobs and H. Sargent.

Adapted from Jacobs' Story. Two males, 1 female. Interior. Thirty minutes.

French.

63. Admiral Peters.—W. W. Jacobs and Horace Mills.

Two males. One female.

French.

64. Perhaps.—Grave Livingston Furniss.

Comedy. Two males. One female. Interior. Thirty minutes.

Kitty, a crook's wife, reforms her husband and beats a criminal lawyer at a little game.

French.

65. **An Amateur Triumph.**—Paul O. Davis.
Comediette. One male, 1 female. Twenty-five minutes. Interior.

A husband discovers in his wife a longing to appear as a theatrical star. To show her how absurd are her aspirations he comes to her in the disguise of a Hebrew manager, who offers her a part in a play. She is tempted, but her love for her husband, in the end, makes her refuse.

Penn. 25c.

66. **Is Your Name Smith?**—Edith Dunton.
Five males, 3 females. Amusing little skit.
Penn. 25c.

67. **Hidden Harmonies.**—Evelyn Simms.
Comedy. Two males, 3 females. Interior.

A father insists upon having a musical son-in-law, while his daughter refuses to marry a man with this accomplishment. Excellent opportunity to display musical talent.

Denison.

68. **Miss Civilization.** — Richard Harding Davis.

Four males, 1 female. Interior.

One woman captures a handful of burglars adroitly in this play.

French.

69. **A Watch, a Wallet and a Jack of Spades.**—Lindsey Barbee.

Comedy. Three males, 6 females. Forty minutes. A Mystery play, easily produced by amateurs, and very effective.

Denison. 25c.

70. **The Lady of the Opera House.**—Fanny Cannon.

Drama. Two males, 2 females. Thirty minutes. Interior of a studio.

Artist falls in love with an ideal, but when she is realized he finds his ideal has been a fellow artist who has helped and inspired him unselfishly, all along. Gladys Leslie, the lady of the opera house, has heavy role—adventuress type.

Denison. 25c.

71. **Eight Comedies for Little Theatres.**—Percival Wilde.

In which are recommended The Previous Engagement, The Dyspeptic Ogre, In the Net, Catesby, His Return, Embryo.

Little, Brown. Sold by Baker. \$1.60.

Mothers on Strike.—Carl Webster Pierce.

Scene, a living room. Two males and 1 boy—2 females and a young girl. A very worth while play—homely and plain in its truth—but driving home a very vital message.

Baker. 35c.

Six Cups of Chocolate.—Edith V. B. Matthews.
Baker. 25c.

A Fan and Two Candlesticks.—By Mary Mac-Millan.

A play in 1 act.

Stewart & Kidd. 50c.

The Loving Cup.—Alice Brown.

Four males, 9 females and extras. Exterior scene.

Splendid little play with opportunities for character work from large cast. Sweet, wholesome little story. A play that will delight any miscellaneous audience. Several violin solos, old songs and a Virginia reel for a finale are introduced in the play.

Baker. Royalty, \$5.00. 35c per copy.

VOLUMES OF ONE ACT PLAYS

Contemporary One Act Plays, 1921 (American), Stewart and Kidd. Contains Napoleon's Barber, Tickless Time (Glaspell-Cook), The Hero of Santa Maria, Two Slatterns and a King, Sir David Wears a Crown (Stuart Walker), etc.

The Atlantic Book of Modern Plays, containing, Spreading the News, Captain of the Gate, Lonesome-like, Campbell of Kilmhor, Fame and the Poet, Gettysburg, Riders to the Sea, and others.

Baker. \$2.10.

Contemporary One Act Plays (B. Roland Lewis), containing Twelve Pound Look, Tradition, Hyacinth Halvey, The Boor, Manikin and Minikin, Moonshine, Modesty, Where But in America, Far Away Princess, and others.

Baker. \$2.10.

Fifty Contemporary One Act Plays (Shay-Loving), containing The Pot Boiler, (Alicia Gerstenberg), Enter the Hero, The Shepherd in the Distance (pantomime), Aria da Capo, Sham, The Medicine Show (Stuart Walker), The Finger of God (Percival Wilde), The Little Stone House, Pierrot of the Minute, The Constant Lover (St. John Hankin), Workhouse Ward (Gregory), The Boor, A Sunny Morning (Quiteros—from the Spanish).

Stewart & Kidd, and Baker. \$5.20.

One Act Plays by Modern Authors (Helen L. Cohen), containing Beauty and the Jacobite (Booth Tarkington), Pierrot of the Minute, Maker of Dreams, Gettysburg, Wurzel-Flummery (A. A. Milne), Maid of France (Brighouse), Spreading the News, Welsh Honeymoon, The Boy Will, Riders to the Sea, A Night at an Inn, The Twilight Saint, Masque of Two Strangers, Fortune and Men's Eyes. Baker. \$2.35.

Representative One Act Plays by American Authors (Mayorga), containing *Sam Average*, *Voices*, *In the Zone*, *Lima Beans*, *Suppressed Desires*, *A Question of Morality*, *Ryland*, *Six Who Pass While the Lentils Boil*, *Allison's Lad*, *Hunger*, *The Brink of Silence*, *Mrs. Pat and the Law*, *The Wonder Hat* (Ben Hecht and Kenneth Goodman), *Where But in America*.

Little, Brown & Co. \$3.15.

Special note—Plays not mentioned in volumes or collections are not recommended.

One Act Plays of Medium Difficulty—Continued

71. *Fame and the Poet.*

Two males, 1 female—and the crowd outside. Dunsany in *Atlantic Best Plays of 1921-22*.

Satire. Fame shows the Poet what the crowd admires.

72. *At the Church.*

One male, 1 female, and Pan and Minerva.

73. *His Second Girl.*

Three males, 3 females. Contains the spirit of humor, something of subtlety and something of fantasy. Mary McMillan in *More Short Plays*. Stewart, Kidd.

74. *The Whole Truth.*—L. Barbee.

Comedy. Five males, 4 females. Forty minutes.

At a dinner party on a midsummer eve a wish is made that each guest for the evening speak nothing but the truth. Complexities arise—the bogus English lord is unmasked, the mystery of the heiress is solved.

Denison. 25c.

75. *Sunset.*—Jerome K. Jerome.

Interior—50 minutes.

Two half-sisters, devotedly attached to each other, have been separated for a time. When they meet, each confesses to a love affair. They find their ideals are similar when they discover that they are in love with the same man.

Penn and Baker. 25c.

76. *The Cratchit's Christmas Dinner, etc.*—See Scenes from the Great Novelists.

77. *Dinner at Seven Sharp.*—Tudor Jenks.

Five males, 3 females.

Baker. 25c.

78. *Mr. Spriggs' Little Trip to Europe.*—Bertha Wilson.

Comedy. One male, 10 females, or if desired, 1 male, 1 female, the latter impersonating the ten characters in succession—1½ hours. Interior. Costumes to suit the characters who appear in various European costumes.

Mr. Spriggs, a bachelor, falls asleep and dreams of difficulties with a jealous wife, of maidens of various foreign countries, Russian, French, Japanese, etc., who make love to him in characteristic fashion. An exceedingly picturesque little sketch without any special drama. Fine opportunities for specialists in different dialects.

Penn. 25c.

79. *Commission.*—Weedon Grossmith.

Comedy. Two males, 2 females—45 minutes. Studio scene.

In order to obtain a commission of a portrait, which would otherwise have been lost, Marshall, an amateur artist, assumes the name of Thangen, with whom he is sharing the studio—T. being in Rome. While painting the subject he falls desperately in love with her, and when she finds out the deception a great deal of explanation is necessary before a reconciliation is affected.

French. 30c.

80. *The Teeth of the Gift Horse.*—Margaret Cameron.

Comedy. Easy interior. Forty minutes. Two males, 4 females.

A newly married couple have received a pair of hideous vases from an aunt from whom they have great expectations. The wife sells them at a rummage sale and then the aunt comes to visit them. Their explanations and the absence of the vases and the endeavors to recover them lead to most laughable situations.

French. 30c.

81. "Poor Old Jim."

Two males, 1 female.

Jim imbibes not wisely, but too well, and his wife, driven to desperate measures, takes matters in hand to teach him an effective lesson. Awaking from a sleep on a sofa upon his return from an evening at the club, Jim overhears his wife discussing his (Jim's) death with the Doctor. When Jim speaks, they pretend not to hear him, until Jim really believes he is dead, and tries to talk with his wife by pretending to be a spirit and rapping. Jim at last gives his promises to be a wiser and better man.

French. 30c.

82. *Sweet Will.*—Henry A. Jones.

Fifty minutes. Interior. One male, 4 females.

Will and Judith secretly love each other. Will never can disclose his feelings because he is, by the fault of his father, reduced to poverty. Will's mother advises Judith to pretend to accept another suitor. Although this apparently makes matters worse, it afterwards leads to a satisfactory conclusion.

French. 25c.

83. **Rosalie.**—See under French Plays.
One male, 2 females.

84. **Two Slatterns and a King.**—Eva St. Vincent Millay.

A play in a philosophical trend. The king believes that he shall find a good housewife according to the old-fashioned idea that he who runs may read.

Stewart, Kidd.

85. **Enter the Hero.**—Theresa Helburn.

In Frank Shay's and Pierre Loving's Fifty Contemporary One Act Plays.

Stewart, Kidd.

86. **A Dramatic Evening.**—John K. Bangs.

Four males, 4 females.

The Perkinses are going to the theatre, forgetting that it is the evening for the club to meet with them.

Baker. 25c.

87. **A Fatal Message.**—John K. Bangs.

Comedy. Five males, 4 females. 45 minutes.

The Perkinses and some of their friends give an amateur theatrical performance and the piece shows how the whole house is upset and the fun of rehearsals.

Baker. 25c.

88. **Oh, Helpless Man!**—Edgar Morette.

Comedy. Two males, 2 females. Fifty minutes. Simple interior.

The motif is the present day housing problem. Landlady and expressman both good comedy parts.

Baker. 25c.

89. **First Aid to the Injured.**—W. G. Sutphen.

Farce. Two males, 4 females. Forty minutes. Scene is the hall of the golf club.

Heated discussion over which club to use has broken the engagement of one couple and several other of the players get into difficulties giving first aid on the links to injured members.*

Baker. 25c.

ONE ACT PLAYS—Easy

1. **A Trick of the Trade.**—Alice Brower.

An episode in one act. Two characters, the girl, the matinee idol. Interior. Twenty minutes.

An unexpected turn gives the play a fine little touch. Recommended highly.

French. 30c.

2. **Who Wins the Bet?**—By John M. Francis.

A query in one act, 2 males, 1 female. Simple interior. This amusing little mystery-comedy concerns the possession of a necklace and involves a pair of theatre tickets, two lovers and a burglar. All the elements of a popular success.

French. 30c.

3. **I'm Going.**—From the French of Tristian Bernard. (See French plays.)

4. **The Christmas Burglar.**—Mary H. Flanner.

Three males, 1 female. Concerns the story of how a thief was brought back to an honest life by seeing the kindness shown to his child. The scene of action is on Christmas eve.

5. **Twenty Minutes Under An Umbrella.**—A. Dubourg.

One male, 1 female. One exterior.

6. **The Mouse Trap.**—W. D. Howells.

One male, 6 females. Interior. One of the liveliest and funniest of Howell's farces. 35c.

7. **The Albany Depot.**—Howells.

Three males, 3 females. 35c. See Farces.

8. **A Previous Engagement.**

Two males, 2 females. Interior. 35c.

9. **The Unexpected Guest.**—Howells.

Seven males, 6 females. Interior.

French. 35c.

10. **Please Pass the Cream.**—Chas. N. Holmes.

One male, 1 female. One interior—20 minutes.

A play of words—a dialogue between a quarrelsome husband and wife, showing that it takes two to make a quarrel. Denison. 25c

11. **The Last Rehearsal.**—I. J. Crandall.

Comedy, 2 males, 3 females. One interior. Twenty-five minutes. A turbulent rehearsal where a real quarrel between a petted star and an obstinate authoress is staged which threatens the wreck of the amateur production. But the stage manager is a diplomat and the day is saved. Denison. 25c.

12. **Tomorrow at Ten.**—Lindsey Barbee.

Comedy, 1 male, 1 female. Twenty minutes. A girl tells a man she has a rendezvous with death and has promised to kill herself tomorrow at ten. During the play it develops that she is a girl of the films and that she is explaining a scene of the play, etc. Denison. 15c.

13. **After Twenty Years.**—Helen Booth.

One male, 2 females. Interior—20 minutes. A pretty incident bringing in the old song, "Then You'll Remember Me." Penn. 15c.

*See addenda.

14. **A Pair of Gloves.**—R. C. V. Meyers.
Faree, 3 males, 2 females. Interior.
Penn. 15c.
15. **A Soft Black Overcoat with a Velvet Collar.**—R. C. V. Meyers, comedietta.
Two males, 2 females. Mistaken overcoats lead to unfounded jealousies.
Penn. 15c.
16. **Cin' m' Buns.**—F. H. Schreiner.
Two males, 2 females. Interior—20 minutes.
Prue meets her "ideal" by accident, takes him for the new organist and feeds him with buns, but her romance survives this mischance. All straight characters. Baker. 25c.
17. **Converting Bruce.**—E. F. Broomhall.
Two males, 2 females. Interior—20 minutes.
Bruce says all girls are double-faced, saying one thing to you and another about you. His chum Jaek proves to him that Peggy Lee is an exception. Bright and entertaining.
Baker. 25c.
18. **Six Who Pass While the Lentils Boil.**—Stuart Walker. See Fantasy. Stewart & Kidd.
20. **Rooms to Let.**—B. N. Beebe.
Three males, 4 females. Interior; 30 minutes.
French. 30c.
21. **The White Elephant, Comedy.**—Margaret Cameron and Jessie L. Reeter.
Two males, 3 females. Interior—30 minutes.
The dilemma of a woman who sent a fine piece of statuary to a white elephant sale and the troubles that ensued. A very lively interesting piece. French. 30c.
22. **Love in a Railway Train.**—Frank Stayton.
One male, 1 female. Scene, any room, anywhere. Properties—half a dozen chairs.
23. **Grandmother's Gown.**
One male, 1 female. One interior. Properties, one dress of the second empire and large hat trimmed with cherry colored ribbons. Time—17 minutes. Pretty little play hinging around an old costume which the heroine puts on and melts her old guardian's heart.
24. **A Straw Man.**—See Farces.
25. **Dane's Dress Suit Case.**—R. C. V. Meyers.
Faree, 2 males, 1 female. All parts young and well dressed. Lots of action. Baker. 25c.
26. **Freezing a Mother-in-Law.**—T. E. Pemberton. See Farces, Baker.
27. **The Lost Silk Hat.**
Fantastic comedy, 5 males. See Plays for male characters. See Farces.
28. **Please Omit Flowers.**—N. L. Foster.
A character comedy, 5 males, 2 females. One simple interior scene—20 minutes. Wherein an elderly gentleman is effectively cured of his imaginary ailments. French. 30c.
29. **The Dress Rehearsal.**—Mrs. S. F. Carroll.
Spirited comedy, 2 males, 4 females. Time—1 hour. Easily set interior.
Preparations are being made for a dress rehearsal for private theatricals. Many things go wrong and the telephone is used by persons unable to come to rehearse their speeches. Tom, the fiance of the heroine, arrives unexpectedly and a very interesting situation develops.
Penn. 25c.
30. **Proposing By Proxy.**—Harold Montague.
Comedy, 1 male, 1 female. Interior—18 min.
Jim Ford, an author, receives a letter from his brother George, asking him to propose to Mabel Hudson, a wealthy heiress, on his behalf, as George is too shy to do so. In an interview with Mabel Jim finds he is in love with her himself and after an amusing scene is accepted, but not as proxy for his brother. French. 30c.
31. **Raising the Wind.**—W. H. Neall.
Comedy, 4 males, 3 females. Forty minutes.
Scene easily set. Delineation of the tribulations of an impoverished playwright in his effort to organize a dramatic company. Opportunities for specialties in singing, etc. Penn. 25c.
32. **Before the Play Begins.**—Georgia Earle.
Comedy, 2 males, 1 female. Time—15 minutes.
Rehearsing a love scene in an amateur play is the basis of this comedy. Denison. 15c.
33. **The Faraway Princess.**—Herman Sudermann.
Two males, 7 females. French. 60c.
34. **Our Aunt Robertina.**—M. K. Dallas.
Comedietta, 4 males, 3 females. A plain interior. Plays 30 minutes.
An English tourist finds a trunk belonging to an elderly lady and putting on her clothing masquerades as Aunt Robertina. Baker. 25c.
35. **The Morning After the Play.**—W. Steell.
Comedy, 2 males, 3 females. Scene, a pretty interior. Plays 20 minutes. Baker. 25c.
(Also in medium-difficult list.)
36. **The Leading Lady.**—A. Fallon.
Two males, 3 females. One interior. Time—35 minutes. Baker. 25c.

37. Not At Home.—B. L. C. Griffith.
Sketch, 2 males. See plays for male characters.
Denison. 15c.

38. Snowed Up With a Duchess.
French. 25c.

39. The Wrong Side of the Road.
One male, 1 female, and voices outside. Interior. Time—15 minutes. French. 30c.

40. Nice Quiet Chat.
Comedietta for 3 ladies. See Plays for Ladies. See Plays for Girls. See Farces.
Comedietta for 3 ladies.

41. Brown Paper Parcel.
For 3 ladies. Interior. Time—15 minutes.

42. First Aid to the Wounded.—(Montague).
One male, 1 female. Time—20 minutes.
As result of a bicycle accident Martin arrives at the doctor's for treatment, mistakes doctor's daughter for nurse, and she renders first aid in amusing manner. French. 30c.

43. The Peacemaker.—Elizabeth Lavender.
Two males, 3 females. Plays 40 minutes.
A play with five equally good parts. Could be made interesting by the most inexperienced amateurs. Elizabeth Lavender, a spinster of 35, a "Miss Fixer," who brings two lovers together after a prolonged quarrel and has a romance herself. Maid is a character part. French. 30c.

44. Acacia Cottage.—B. Orange.
Comedy, 1 male, 4 females. Interior; 20 min.
The Marker family are anxiously awaiting the initial visit of a gentleman recently become engaged to a daughter. Herr Schmidt reads Azalea for Acacia and comes to give lessons in music, is mistaken for the future brother-in-law and trouble ensues. French. 30c.

45. Evening Dress.—W. D. Howells.
Farce, 2 males, 3 females. Simple interior. French. 35c.

46. A Likely Story.—W. D. Howells.
Two males, 4 females. Simple comedy, easy to produce. Simple interior. French. 35c.

47. Wanted—A Hero.—Chas. Townsend.
Sketch, 1 male, 1 female. Twenty minutes.
Daisy's sweetheart, Jack, is told by her that he is fit only to spend money. He cleverly disguises himself as a tramp and proceeds to show his ability as an actor, etc. Songs may be introduced. Denison. 15c.

48. An Economical Boomerang.—W. H. Neall.
Comedietta, 3 males, 3 females. Plays 40 minutes. Costumes and scenery easy.

Mr. D.'s plea for economy induces his wife to attempt her own dressmaking. She uses her husband as a figure for draping, and while thus engaged callers enter unannounced. A funny scene results. Penn. 25c.

49. The Bicyclers.—John Kendrick Bangs.
Comedy, 4 males, 3 females. Plays 45 min.
Action takes place in one scene—drawing room. Efforts of a beginner at cycling and the consequences is the theme. Baker. 25c.

50. A Chafing Dish Party.—J. K. Bangs.
Four males, 3 females. Plays 40 minutes. Baker. 25c.

ORIENTAL (In General) PLAYS

The Gods of the Mountain.—Dunsany.—See One-act.

Gods of the Mountain and Other Plays.—(Little Brown.)

Tents of the Arabs.—See Chinese and Japanese.

A Thousand Years Ago.

Fantastic play, oriental in theme and in idea. Beautiful stage pictures; poetic. Opportunity for fine spectacle—beautiful costuming and Arabian nights', color and effects.

Percy Mackaye. French. 75c.

The Copper Pot.

—See Arabia (Baker).
Scene, an Oriental street. Eight males and 5 females. Plays half an hour.

A Woman's Wiles.

—W. M. Young.
One act, 2 males, 1 female. Interior. Plays 30 minutes. Costumes modern and Moorish.
Abdallah, Algerian, comes into the possession of a book telling him of the wiles of women. His wife wants a certain gold chain, and whichever shall receive something from the other without saying a certain word shall pay a forfeit. Through a trick, which is the theme of the story, she gives him an article without him saying the word, and he has to buy the chain.
French. 30c.

The Seige.—In Treasury of Plays for Women.
Three females.
(Little, Brown & Co.)

OPEN AIR—Out-of-Door Theatre

Plays suitable for out of door presentation with impromptu settings, porches, lawns, gravel paths (as distinct from Plays for a Garden).

1. Pageant of the Hours.

An out-of-doors play in one act. Time, early June. Fourteen characters. The twelve hours pass by the child, each representing and reciting her particular activity. French. 25c.

2. The Sight of the Blind.—Daniel A. Lord, S. J.

The scene represents the exterior of an old convent, a staircase leads down at the side of the building to the lawn. Very fine for out of door presentation; has been done by the pupils of a St. Louis convent with wonderful effect. Choir of nuns sing at intervals during the play inside the convent.

Daniel A. Lord, St. Louis University.

3. Engaged By Wednesday.—G. A. Owen.

Faree, 3 acts, 5 males, 11 females. All exteriors. Baker. 35c.

4. The Piper.—Josephine Preston Peabody.

Play in 4 acts, 13 males, 6 females and any number of children.

French. \$1.35. (Royalty).

5. The Enchanted Wood.—Fanny Newberry.

Scenes, country road and a wood. Music by T. M. Towne. Mother Goose characters, policemen and fairies. Costumes easily made at home. Any number of children. Plays 1¾ hours.

Denison. 35c.

6. The Noble Lord.—Percival Wilde.

Two males, 1 female. Excellent for an out-of-door afternoon. (Henry Holt and Baker).

7. The Romancers.—Edmond Rostand.

Three acts. Exterior scene with a garden wall. Baker & French.

8. The Hostage.—See Civil War plays.

Exterior of a colonial home during the Civil war days in south.

9. Indian Plays.—See under Indian list.

10. The Princess.—Tennyson.

Eight males, 4 females. Baker.

11. The King's Threshold.—(See also under Irish).

Exterior of a king's palace with a flight of steps into the palace for background. Very effective and beautiful for out of door performance.

12. Rising of the Moon.—(See Irish.)

Exterior scene—night—a quay.

13. The Goal Gate.—(See Irish.)

Outside a gaol in a lonely part of Ireland.

14. Spreading the News.—See Irish list.

15. Hyacinth Halvey.

An exterior scene. See Irish list.

16. On Baile's Strand.—See Irish list.

17. Pericles.—See Shakespeare.

18. Comus.—John Milton.

Nine characters and chorus. See under Plays for Girls.

19. Plays of the Pioneers.—Constance Maekay.—See under American list.

20. A Rumpus on Olympus.—Penn.

See Plays for Girls.

21. Dispatches for Washington.

Poreh for a setting. Baker & Co.

22. Ingomar.—M. Lovell.

Play in five acts, 13 males, 3 females. Seacoast and landscape scenes. Old play of Greece, Greeian costumes. Printed from prompt book of Julia Marlowe. Plays full evening. Baker. 25c.

23. Ingomar.—Published by French & Co. 25c.

Parthenia.—Leading female character a famous role of Mary Anderson.

Greek Costume Plays for Lawn Performance.—M. N. Crompton, Mrs. Gaddess, etc., containing:

Antigone.—Five males, 3 females.

Ceres.—(Crompton.)—Two males, 12 females.

Convention of the Muses.—(Bates.)—Nine females.

Pandora.—(Crompton.)—Four males, 3 females.

Theseus.—(Crompton.)—Seven females and supers.

The Ivy Queen.—(Gaddess.)

29. The Revels of the Queen of May and Her Fairies.—Gaddess.

One boy, 45 girls. Baker. 35c.

30. Pandora.—(M. N. Crompton.)

Four males, 3 females. Plays 1 hour.

Introducing music and tableaux. Baker. 25c.

31. **Ion.**—See Greek.
A Greek play to be performed in a Greek theatre. Tragedy in five acts, 10 males, 3 females. French.
32. **Endymion.**—See Greek.
33. **The Gift.**—Margaret Douglas Rogers.
Poetical drama divided into two short acts—action of first takes place in a charming woodland, the second just before the house of Epimetheus. Ideal play for Peripetical theatre. The story of Pandora. Characters are: Nine muses: Apollo, Epimetheus, Mercury, Prometheus, Cupid, Pandora. There are also Voices, Imps and Hope. The context of play, although beautifully written, savours slightly of paganism, Pandora being the symbol of the first woman. Some lines could be cut. Three-quarters of an hour required for presentation.
Stewart & Kidd.
See Morality plays, Everyman, etc.
34. **The Gate of Wishes.**—Mary McMillan. in Short Plays.
35. **The Straw Man.**—See Farces and Easy One-act plays.
36. **Midsummer Night's Dream.**—See Shakespeare.
37. **As You Like It.**—See Shakespeare.
38. **Pan Pipes.**—Constance Wilcox, in Told in a Chinese Garden.—See Garden.
39. **The Goose Herd and the Goblin.**
One act, 8 characters. Intended primarily for outdoor production in early Spring or Fall.
A little gooseherd wishes to be a prince. When the fairies grant him this wish and he sees what deprivations go with it, he is glad to resume his own shape. French. 35c.
40. **Miss Nelly of N' Orleans.**—See under Drama.
Entire play takes place in a courtyard of an old New Orleans home. Big play. Difficult.
41. **Devorgil.**—Lady Gregory.
Scene—Lawn outside an old house.
42. **Deidre.**—Yeats.—See Irish plays.
Scene represents a clearing on top of a hill, over which all the characters make their entrance. It is a night scene with a fire burning.
43. **The Rainbow's End.**—Daniel A. Lord, S. J.
Scene also requires a hill over which characters enter and exit; beautiful fairy play—an exquisite idyl for outdoors.
44. **The Peep o' Day Boys, or Savoureen Deelish.**—See Irish.
All the scenes are exteriors.
45. **Hanging Out the Wash.**
Comedy, 2 females. Any back yard or court-way. Plays 25 minutes. Very funny. See Ladies. Penn. 25c.
46. **Twenty Minutes Under An Umbrella.**
One male, 1 female. French. 30c.
47. **The Man Who Came Back.**—See One-act plays.
One male, 2 females. Colored mammy supplies the comedy. Scene represents lawn in front of a house. Denison. 25c.
48. **The Pikeville Centennial.**
Sixteen males, 12 females and villagers. Any exterior. Plenty of comedy and chance for specialties. Time—1¼ hours. Denison. 25c.
49. **Sweethearts.**—W. S. Gilbert.
Comedy, two acts, 2 males, 2 females. Any exterior, the same for both acts with slight changes in a few stage properties to denote passage of time. First act represents young people and last the same people grown old. Plays 1 hour. Penn. 25c.
50. **Swimmin' Pools.**—Belford Forest.
Five male characters. Scenery, an exterior with an ash-heap and a bonfire—night scene. Dark stage is essential for best effect of the artistic little play. Baker. 25c.
51. **A Bird Play.**—Nellie Spangler.
Any number of children representing birds. Penn. 25c.
52. **Crowning of Flora.**
Spring exercise suitable for May day, closing or any spring festival; cantata. Penn. 25c.
53. **Constant Lover.**—St. John Hankin.
One male, 1 female. Satirical comedy, sophisticated little pastoral. Good for outdoor setting. Any exterior will answer.
French. 30c.
54. **A Modern Masque.**—Mary McMillan in Short Plays. Stewart & Kidd.
Clever satire. Shaw, Joseph Addison, Shakespeare, Spirit of Poets, Drama, Spring and the spirit of Women are the characters. In an intimate outdoor theatre this play would be excellent. The lines are brilliant. It is a play for the knowing. Costume play, one act, 3 men, 4 women. Plays 30 minutes.

55. **The Gate of Wishes.**—Charming.
He, She and the voices of fairies in the wood. Very pretty and fanciful little play. Time—afternoon of Hallow'een. Place—the top of a hill where there is a scattered clump of old tall pine trees and in the background a thicker growth of sturdy beeches. Plays about half an hour. (Mary McMillan in Short Plays.)
Stewart Kidd.
56. **The Romance Hunters.**—See College Plays.
All scenes out of doors on a lawn.
French, publisher.
57. **The House of the Heart.**—Constance Mackay in volume of that title containing several plays. Contains:
(Fourteen children or less. Holt, \$1.25.)
58. **The Gooseherd and the Goblin.**—Pageant of hours.
59. **The Heart of a Clown.**—C. Powell Anderson.
Two males, 2 females. (Baker and French.)
60. **The Little Shepherdess.**—Andre Rivoire.
Poetic comedy, 1 act, 1 male, 2 females. Charming pastoral sketch by a well known French poet and dramatist. Played with success at Comedie Francaise. French. 25c.
61. **Comedy Sketches.**
A collection of short plays suitable for out-of-door presentation. Baker. 35c.
62. **Hail, the Conquering Hero.**
Exterior scenes. One scene on a porch. See College plays. Baker.
63. **Professor Pepp.**—See College plays.
Can be played out of doors. Baker.
64. **A Matrimonial Fog.**—See One-act.
Scene, veranda of a club house.
65. **The Wonder Hat.**—See Fantasy.—(Ben Hecht and Goodman.) Very delightful for an out of doors performance.
66. **Pomander Walk.**—Louis Parker.
Three acts, 10 males, 8 females. Could be played against a background of summer cottages or on a village street with houses, etc., as they all play a part in the drama. Lines need cutting in some parts. Royalty, \$25. (French.)
67. **Prunella.**—Lawrence Housman and Granville Barker.
Three acts, 14 males, 8 females. Same exterior. French.
68. **The Faraway Princess.**—Suderman.
Two males, 7 females. French.
69. **Pierrot of the Minute.**—Ernest Dowson.
Admirably suited for out-of-door presentation. French & Baker. 30c.
70. **Shakespeare's Daughters.**—See Plays for Girls.
Scene calls for a glade in which the characters appear.
71. **The Lost Silk Hat.**—See Easy One-act Plays. (Dunsany).
72. **Hunger.**—Pillot.—See Morality plays.
A road before a great tower. A morality play for 4 males, 1 female—costume play.
73. **The Golden Doom.**—See One act (Dunsany).
Eight males, 1 small girl, 1 boy. The scene takes place outside the king's great door.
74. **A Bright Morning.**—See Spanish plays.
Scene takes place on a lonely promenade—a park bench is the only stage property necessary.
75. **It Might Happen.**—See Advanced One-act (Denison publication).
Scenery—a park bench in a simple outdoor setting.
76. **By Their Words Ye Shall Know Them.**—Quiteros.—See Spanish plays.
Scene, a corner of a patio in a courtyard.
77. **The Dryad.**—(Mary McMillan in More Short Plays.)
Three males, 2 females. Poetic and fanciful little play, but Jen, the girl, though true to type, could cut her vulgar lines somewhat. The whole play is a lovely fancy about trees.* The scene is an open square with a fountain ;there must be a few trees. Stewart & Kidd.
*Excellent play for Arbor day celebrations.
78. **Every Soul.**—Rev. J. F. X. O'Connor.—See in Morality plays.
All out-of-door settings.
79. **Torches.**—See Italian.
A play to be acted on a terrace.
On a Balcony.—Browning.
One male, 2 females. Also to be acted on a terrace. Dramatic Publishing Co.
81. **The Old Songs.**—See under Entertainment.
82. **See Entertainments**—Pikeville Centennial, etc. Apple-see, etc.
83. **The Sightseeing Car.**—See under Entertainments.
A simple street scene required. Comedy sketch.

84. **The Revolt of the Bees.**
For 9 girls.
85. **The Tournament of Idylcourt.**
Twenty girls.
86. **The War of the Roses.**
Nine girls.
87. **The Rival Poets.**—In Baker's School Entertainments.
Two boys. Plays suitable for out-of-door presentation. G. M. Baker. 35c.
88. **Titania or the Butterflies' Carnival.**
Extravaganza in two acts, 17 boys and girls and chorus. Costumes fanciful. Plays a full evening.
Baker.
89. **Two Gentlemen of Verona.**—See Shakespeare.
90. **The Comedy of Errors.**—See Shakespeare.
91. **Beauty and the Beast.** See French plays.
Most of the scenes take place in the garden, there is but one interior, which can easily be arranged with screens, etc., and all given out of doors.
92. **The Passing of Hiawatha and Other Plays.**—In Plays of the Pioneers. (C. Mackay.)
93. **The Fountain of Youth, Etc.**—In Plays of pioneers. (Holt.)
94. **The Sad Shepherd.**—Ben Johnson. See English. E. P. Dutton.
95. **Twelfth Night.**—See Shakespeare.
96. **Rip Van Winkle.**—See under New York. (French & Co.)
- 97.
98. **Maeve.**—Edward Martyn. — (See Irish Plays.)
Two acts, both exteriors.
99. **The Norsemen.**—Elizabeth Alden Curtis.
Splendid out-of-door spectacle—Druid priests, groves, ceremonials. See Plays of Iceland.
100. **In the Valley of the Mohawk.**—See under American list.
The story of Father Jogues; a musical drama. Wood scenes and Indian village scenes.

101. **The Tadpole School.**—Stapp-Cameron.
Fifteen boys and girls. Woodland setting. Plays 45 minutes. Little boy truant finds fish, tadpoles and water lilies—all busy with lessons to learn. Baker. 30c.
102. **The Open Air Theatre.**—By Sheldon Cheney.
Beautifully illustrated. (Kennerly.)
103. **Outdoor Theatres.**—Frank A. Waugh.
The design, construction and use of open-air auditoriums. (Badger.)

* **The Peripatetic Theatre.**

In connection with Outdoor theatre: in which the audience moves to the change of scene.

In the Valley of the Mohawk.

Three different shifts of vantage—one part of grounds represents Indian village of Ossernenon—the next is before the trading post at Fort Orange, and the third to the scene of the tableaux for the finale. (See American Plays for further details of play.—Presentation Order, St. Michels, New York.)

2. **Maeve.**—Edward Martyn.

Act 1—Before a ruined abbey in a green lawn, trees standing among boulders; the second is outside a castle with a pointed Gothic door, over which a square-headed window lights a room above. It is a bright moonlight night. A cairn is close by from which the fairies troop later.

3. **Peep o' Day Boys.**

Clearing in a grove—a glen—a road—a quarry and the pattern or fair. Leave out the scene in act 3 calling for interior.

4. **Ingomar.**—See Greek.

5. **Ion.**—See Greek.

6. **The Piper.**—Josephine Preston Peabody.

Four acts. Thirteen males, 6 females and extras.

7. **Pericles.**—See Greek.

*Maeterlink has used this idea in staging a play in the different rooms of his house. For a large audience this manner of presenting a play in varied settings would not be practical. The Peripatetic theatre can be managed nicely out of doors—the audience each carries his own camp chair to the new scene of action, or better still, the use of straw cushions or mats would be advisable.

8. **The Gift.**—(Rogers-Stewart Kidd.)
Two changes—a wood, and before a Grecian portico.

9. **The Tempest.**—See Shakespeare.

10. **The Enchanted Wood.**—(See Outdoor.)
One scene at a country road; the last is at a wood.

11. **The Coleen Bawn.**—See Irish plays.
Could be effectively given at a summer resort where the audience would progress from scene to scene via boats and motor.

12. **Midsummer Night's Dream.**—See Shakespeare.

A play in the veritable Peripatetic spirit, admirable for producing in this manner.

13. **The Masque of Pysche.**—Winifred Ayres Hope.

Twenty-three males, 13 females and Psyche. Prologue, an arrangement of scenes from Shakespeare. (See Masques.)

Could be splendidly arranged as a Peripatetic performance, each group being in the selected position, ready to begin as soon as audience assembles for each episode—no tiresome delays for shifting of scenes.

14. **Beauty and the Beast.**—See Plays under France and Out Door. One shift of audience required.

15. **The Three Bears.**—See Plays of France.

PLAYS FOR A WATER THEATRE*

1. **Walker, London.**—J. M. Barrie.

Farcical comedy in 3 acts—all to be played on a house-boat, which is moored close to the bank. The house-boat is occupied by a pleasant party until Mr. Jasper Phipps arrives. Time, 2 hours. Five males, 5 females. W. G. a fine part for boy.

French.

2. **Second Act from Miss Hobbs.**—Jerome K. Jerome.

The scene is laid on board a yacht and is a complete little one act play. Actors are on the boat—audience sits on shore.

French.

3. **All Visitors Ashore.**—Ward Macauley.

Farce. Thirteen males, 6 females—45 minutes.

A dock and back of the excursion steamer Rorora.

Penn. 25c.

4. **Rising of the Moon.**

Play for a quay or a bridge—water side.

5. **Hiawatha.**—See Indian.

PLAY FOR A BOAT SETTING

1. **A Game of Chess.**—Sutro.

See One Act Plays.

2. **The Emigrant's Party.**—J. A. Kelly.

Scene—the deck of a ship. Costumes, of all nations, introducing folk-songs and dances.

Baker. 25c.

3. **Second Act of Columbus.**—See American List.

PAGEANTS

1. **The Gifts We Bring.**—By Nina Lamkin.

Christmas pageant, in 2 episodes, for 60 to 500 people. Time, 1 hour. Contains groups of snowbirds, automatic toys, fairies, etc. Dances, music and directions given.

Denison. Postpaid, \$1.00.

2. **America—Yesterday and Today.**—Nina Lamkin.

Cast, 80 to 800. Time, 1½ hours. Music, dances. Costumes fully described and easily carried out. Adaptable anywhere as a community production.

Denison. \$1.00.

3. **A Pageant of History.**—W. B. Hare.

In six parts, for either in or out of door use. Fifteen males, 9 females, or any number. Costumes, historical. Plays full evening.

Baker. 35c.

4. **The Forest Princess.**—Constance Mackay.

In The Forest Princess and other masques.

Henry Holt.

5. **Patriotic Pageants for Young People.**—Constance Mackay.

Henry Holt.

6. **Advice on Pageantry.**—By Constance Mackay.

In Patriotic Drama in Your Town.

Holt. \$1.40.

*A stream of water between stage and audience acts like a sounding board and is very effective in carrying the speaking-voice a great distance.

*7. **God Wills It.**—Daniel A. Lord, S. J., St. Louis University.

8. **Democracy Triumphant.**
A patriotic pageant. (See Patriotic List.)

9. **Columbus.**
A dramatic festival—New Jersey State Normal School.

10. **Three Centuries of American Democracy.**
A patriotic festival in Two Patriotic Pageants. See Patriotic.
Baker.

They are beautiful in simplicity, rich in facts, and effective as history-material for schools. Large cast, but small group rehearsals are possible. Costuming and stage directions contained in complete directions.

11. **Pageantry of Civil War in Song and Story.**

Using the scenes in Alatoona of the war. See Civil War Drama.

12. **Daniel Boone Pageant.**—See Kentucky and also Boys' List.

13. **Illini Trail.**—Cecilia M. Young.
Patriotic and historic pageant of Illinois.

14. **Catholic Builders of the Nation.**—R. LeGrand Clark.

A pageant for any number of school children.

15. **Saint Jeanne d'Arc Pageant.**—R. LeGrand Clark.

In eleven episodes and beautiful Apotheosis—Canonization of St. Jeanne d'Arc.

The entire life from childhood (nine years of age), the legend of the roses, the visions, the battle of Rheims, Jeanne's triumphant entry to Rheims, Coronation of King Charles VII. Jeanne in prison—her trial—and the burning at the stake are the chief incidents that are brought out. Successfully produced at Fordham University.

Mrs. R. LeGrand Clark, 215 W. 79th St., New York City.

16. **America In the Making.**
Patriotic pageant and play. See Patriotic.

17. **Our Motherland.**
A patriotic pageant for in or out of doors. See Patriotic.

God Wills It.—Daniel A. Lord, S. J.

*Mission pageant, showing the awakening of the youth of America to the needs of the Foreign Missions—as produced in St. Louis, May, 1922.

Catholic Students' Mission Crusade, Cincinnati, Ohio.

** See addenda.

PANAMA—Plays of

The Zone Police.—Richard Harding Davis.
See Plays for Male Characters.

PANTOMIME

1. **The Shepherd in the Distance.**—Holland Hudson.

Extremely effective. Ten characters—originally produced by Washington Square players. Stewart and Kidd.

2. **The Ballad of Prudence Dean.**—Ella M. Willard.

In 5 scenes. Nine males, 5 females. Thirty minutes.

Some one sings the story while it is acted in pantomime. Costumes, Puritan and Indian.

Story of a stern father, beautiful daughter, an old and wealthy suitor and a poor youth who wins the maiden's heart.

Denison. 25c.

3-16. **Baker's Pantomimes and Charades.**

Holidays, for 6 males, 7 females; Centennial, 6 males, 7 females; Anvil Chorus, 5 males, 3 females; Love Sick, 4 males, 3 females; Banditti, 6 males, 1 female, etc. Fifteen plays in all.

17. **The Cannibal and the Skeleton.**

Shadow pantomime. See Shadow Plays.

Two Greek pantomimes, with dances:

18. 1. **A Greek Frieze.**

Adapted to the ancient Greek music, Ode to the Muse. 50c.

19. 2. **Daphne and Appollo.**

Adapted to Carnival music of Tschaiakowsky. \$1.50.

(Arranged by Mari Ruef Hofer, with historic notes, music and complete detailed directions for the costumes, action and dances. Clayton F. Summy, Chicago.

20. **Popping the Question.**—Clement Fezandie.

Monologue in pantomime for a man. Twelve minutes. Parlor scene—fashionable dress. The movements reveal every stage in the critical proceedings.

Penn. 25c.

21. **Delsartean Pantomimes.**

Arranged by Mrs. J. W. Shoemaker. Penn. \$2.00.

22. **Six Plays for Mimes.**—Alfred Krembourg. Others Pub. Co., New York.

23. Pantomimes to Recitations.—Florence Adams.

For a solo performer. A guide book to the technic of pantomimic art.

Werner, 43 E. 19th St., New York.

24. Gesture and Pantomimic Acting.—Florence Adams.

Containing Sister Helen and Proctor's Faithful Soul. Fully explained. Illustrated text.

Werner.

25. Favorite Song Pantomimes.—Marie Irish.

Twenty-six of our old songs pantomimed—arranged to be produced by one or more persons.

Denison. 40c.

26. Denison's Illustrated Song Pantomimes.

Full directions with every song.

Denison. Per vol., 25c.

27. Patriotic Celebrations.—Marie Irish.

Containing Pantomimes for patriotic occasions. See Patriotic.

28. Little Plays with Drills.—See under Rhythm.

29-31. Interrupted Courtship, Love's Triumph, Love Will Find a Way.—Marie Irish.

Three pantomimes in Tableaux and Scenic readings.

Denison.

32. The Seven Gifts.—Stuart Walker.

Christmas Pantomime for 12 principals. Full description and illustrations.

(Author's note—Can be produced by any one who wishes, with two provisions: As soon as you decide to give it, write the author for his permission. This is merely a form, but is necessary, since the play has been copyrighted; but go right on with your rehearsals while you are waiting for the answer, so that you will not be losing any time. Address, Mr. Stuart Walker, Portmanteau Theatre, 200 W. 56th Street, New York. The second provision applies only to those who plan to charge admission to the performance. In that case a fee of five dollars, payable to Tree of Light, Postoffice, Station G, New York, is necessary.)

33. Pictures in the Fire.—Four males, 4 females, and extras. And

34. Living Pictures of the Civil War.—Ad lib. In

35. Dramatized Readings.—Cooper, Porter, Parsons, etc.

Tableaux and Pantomime entertainments.

Baker. 35c.

36. Five Pantomime Plays.—Stocking.

In School and Parlor tableaux.

Denison. 15c.

37. Danse Calinda.—Ridgely Torrence.

A genre pantomime. Scene, Place Congo, in Old New Orleans—glowing with color—wonderful opportunity for splendid work on the part of the principals. Five leading characters, and many others who participate in the stage pictures.

Rights for performance may be secured by writing to author, care Theatre Arts Magazine, 7 East 42nd Street, New York City.

Banjos, drums and "squills," jews-harps, etc., are the instruments used to accompany the pantomime. It is in two scenes.

PATRIOTIC PLAYS AND ENTERTAINMENTS*

1. Little Miss America and the Happy Children.—M. M. Parker.

One act. Twenty-four children, boys and girls, ad libitum. Costumes or not as preferred. No regular platform is necessary. Plays 40 minutes. Presents a complete summary of United States history in ingenious dramatization.

Baker. 25c.

2. The Man Without a Country.

Adaptation from Dr. Hale's story. Vivid lesson in patriotism. Forty-six males, 5 females, speaking parts and others ad libitum. Costumes, military, of the several periods. Scenery, merely suggestive. Plays 1½ hours.

Baker. 25c.

GRAND ARMY DRAMAS

(Published by French. 25c.)

3. The Midnight Charge.—W. E. Stedman.

Four acts. Seven males, 3 females.

4. The Confederate Spy.

Drama. Five acts. Eight males, 3 females. Written to meet the wants of the G. A. R.

5. After Taps.

Drama. Three acts—from Mss. of the late George M. Baker, fitted particularly for Grand Army Posts. Seven males, 3 females.

* See addenda.

PATRIOTIC PIECES FROM THE GREAT WAR

(Compiled by E. Jones. Penn. 40c.)

7. America in the Making.—R. B. Eskil.

Patriotic play and pageant in 1 act and 10 episodes, for about 40 boys and girls—should make the foreign born more appreciative, and shows the part the late comers have played in our making.

Suitable for any patriotic occasion. May be presented either in or out of doors.

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A patriotic pageant of America. Either exterior or interior production. Nineteen principal characters and tableaux to take in any number of extras. The lines are attractive and easy to speak. A very good number, highly recommended.

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Patriotic cantata.

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10. Signing the Declaration of Independence.

Tableaux, made up of the chief incidents which occurred in the debate and signing. Speeches and tableaux.

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Containing novel patriotic material for all the days we celebrate.

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A Patriotic comedy. Two acts. Six females, 2 males. Time, 1½ hours.

Penn.

13. The Patriot.—Thos. L. Marble.

Colonial play in 3 acts. Six males, 3 females. See American Historical Plays.

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Patriotic fantasy in one act. Twenty-five boys and 24 girls. Costumes, picturesque. No special scene required—30 minutes. Introduces music. Hinges on the work of Columbia in late war.

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Detailed suggestions for community Fourth of July celebrations; shows how such celebrations bring a community into closer relation and make better Americans. Holt. \$1.40.

16. Eyes of Faith.—Marie Doran.

One act. Nine females. One interior—45 minutes.

An up to date play on assimilation and Americanization, showing how a patriotic woman won the affection and loyalty of misguided foreign born girls who try to run the country in their own way.

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Five males, 24 females. Scenery, unimportant. Costumes, fancy.. Twenty minutes.

Introducing Uncle Sam, Betsy Ross and other patriotic figures in a series of tableaux accompanied by reading in verse.

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Entertainments containing Living Pictures of the Civil War. etc.

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19. Women in War.—E. Godshaw.

Patriotic entertainment in one act. Eleven females. Costumes, historical, representing women in history who have been prominent in the wars of the world accompanied by descriptive reading.

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20. Baker's Patriotic Dialogues (for all grades).—By E. D. Holmes.

Based on well-known incidents of American history: The Boston Tea Party, Capture of British Sentinel at Stony Point, The Capture of Major Andre, etc.

Baker. 35c.

21. Patriots.—Sara K. Wiley.

Comedy. One act. Three males, 2 females.

A pretty little colonial play in which Washington is portrayed. Not difficult and very effective. Time represented is December, 1776.

French. 30c.

POLAND—Plays of

The Spirit of Poland.—Dorothea M. Hughes.

Eight males, 8 females. Costumes of Poland, modern, peasant and military. Two hours. Scenes, 1 interior, 1 exterior. Picturesque play of love and war. Opportunity for Polish dancing and music.

The play opens with a dance at the home of Pan Maleswki—the dance is interrupted by the dreadful news, "Austria has declared war on Russia!" Sash Polivanof, a Russian officer, is quartered under Maleskwi's roof and declares

his love for Wanda, the daughter of Pan Maleswki, but her heart is given to Tadeusz, a Polish patriot. Time goes on—the Russian army retreats across Poland, leaving hunger and famine in their wake. A rescuer comes—Tadeusz—with help from America. Long live Poland! and curtain.

Penn. 25c.

The Wild Irish Girl.—James Pilgrim.

A drama of Wilna in Polish Russia—1812. Characters are Polish or Russian, except the Countess Zytomir, who assumes the character of the Irish girl. Very old-fashioned drama.

Three acts, 9 males, 6 females and extras for guests, vassals, peasantry, soldiers, etc.

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Pulaski's Banner.

In Scrap-book Recitation, Series No. 8.

Dramatic recitation.

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In the Palace of the Polish Prince.—Member of Presentation Order.

Five acts. Twelve pages of music. Court costumes and peasants (the male characters may in all propriety be taken by girls). \$1.00.

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Containing four one act plays by the inventor and director of the Portmanteau Theatre.

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Stewart and Kidd. \$2.50.

2. **More Portmanteau Plays.**—Walker.

Three plays and illustrations.

Stewart and Kidd.

3. **Portmanteau Adaptations.**—Walker.

Stewart and Kidd. \$2.50.

*Portmanteau Theatre idea, a modernized adaptation of the manner of presentation of the early Mystery plays given at Chester. "There were scaffolds erected for spectators in these places to which the successive pageants would be drawn—a spectator would see the Scripture story—pass in its right order before him. Each pageant was drawn on four or six wheels and had a room in which the actors and properties were concealed under the upper room or stage on which they played."—Dr. James Walsh in *Thirteenth Greatest of Centuries*, quoting from Henry Morley's *English Writers*.

4. **The Nativity.**

Christmas service, arranged by Rosalie Kimball.

Could be produced in hospitals, homes, etc., in Portmanteau Theatre for Christmas.

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Could be produced in any institution, hospital ward, or home without any accessories except two cots and the few properties that are necessary. See under Irish Plays.

REFERENCE BOOKS

Relating to the Progressive Movement in the Theatre; on the Newer Tendencies of Theatre Art; Collections of New Plays, Etc., Etc.

The Little Theatre in the United States.—Constance D'Arey Mackay, with over twenty unusual illustrations.

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Kennerly, New York.

The Theatre of Today.—Hiram Kelly Moderswell.

Lane & Co., New York.

* See addenda.

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Stage Guild Society, Railway Exchange Building, Suite 1527, Chicago.

Drama League, 59 East Van Buren St., Chicago.

Theatre Arts, 7 East 42nd St., New York.

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*See addenda.

RELIGIOUS PLAYS AND SACRED DRAMA

See Allegories.

See Mystery and Miracle Plays. Also a few under Historical, Early Christian, Christmas, etc.

1. **Nativity Play.**—Robert Hugh Benson.
See Christmas.

Longmans, Green & Co.

2. **The Upper Room.**—Robert Hugh Benson.

A play of Christ's Passion. One simple interior with a wide window or opening through which the Crucifixion procession is seen. Very effective. Characters—The Blessed Virgin, Magdalen, Veronica, and a small number of other speaking parts.

Longmans, Green.

3. **Pilate's Daughter.**—Rev. Francis L. Kenzel.

Religious melodrama—25 girls and many extras. Five acts.

Redemptorist Fathers, Tremont St., Boston.

4. **Nunc Dimittis.**—A Sister of Mercy, York, England.

Scriptural play based on the Presentation in the Temple. Eight males, 13 females. Chorus of angels and attendants. May be played by all boys or all girls. Hymns and music from The Messiah and Christmas Carols. Time, 1½ hours.
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6. **Her Only Love.**—P. Kaenders.

Melodrama—period, early Christian persecution, based upon Calderon's "El Magico Prodigioso." Fifteen characters, and extras. Could be played by an all male or all female cast. Four acts—1½ hours.

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Five acts. Twenty male and 6 female characters.

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9. **Rome Under Valerian.**—Matre.

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Twenty-five principal roles, and extras.
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Drama in 3 acts—24 principal characters, and 3 silent parts—Angel, Blessed Virgin and Saint Ursula. Ursuline Sisters. Play concerning the founding of the Ursuline Order.
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Drama in three acts—10 scenes—16 males, 4 females. Extras, Knights, etc.
Mephisto battles with Angel Guardians for souls. Many opportunities for beautiful tableaux—Immaculate Conception, St. Ignatius, etc. The Prince of Fez is directed by an angel to read the Life of St. Ignatius, and to supplement what the prince reads. Tableaux appear.
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A Sacred Heart Play for older girls, dealing with a conversion. Nineteen principal characters and unlimited number of subordinates.
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From the life of St. Francis of Rome. For 7 girls.
21. ***Caritas Victrix.**
From the life of St. Catherine of Sienna. Eight girls.
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From Fabiola. Eight or more boys.
23. ***Caritas Peonitens.**—(St. Columbkil.)
Ten boys.

*By Sacerdos, Dept. L, St. Michaels' Academy, Chatham, N. B., Canada. 25c

24. ***Deus est Caritas.**
Sacred cantata for any number of girls.
25. ***Joseph of Egypt.**
Twenty-four boys.
26. **The Monk's Pardon.**—Dramatized by A. Matre, K. S. G.
Four acts, 14 males, 6 females. 50c.
27. **Laurance and Xystus.**—See Boys list.
28. **Tarcissus.**—See Boys list.
29. **St Laurance.**—See Boys list.
A drama. Matre & Co.
30. **Crowns and Palms.**
Drama, 4 acts. Benedictine Father's translation from the German. Herder. 25c.
A story of the early persecutions in Rome. Nine male principals, any number of extra boys for supers.
32. **Pilot's Daughter or The Magic Rose.**
For information regarding this play write Dramatic Director, Parish, Redemptorist Fathers, Boston, Mass.
33. ****The Plays of M. S. Pine.**
See Morality and Mystery plays—Christmas plays.

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A Scherzo play. Characters, the wife, the husband and the voice of the huckster. An original play by Alfred Krembourg. The actions are accompanied by a sing-song recital of the verse.
Alfred Krembourg, 17 E. 14th St., New York.
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Four males who double at close of play. Dialogue and action are in time with the verse.
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One male, 1 female. Delightful little fancy; two bisque figures on a mantelpiece carry on the play, and an old clock ticks like a chronometer beating time to the dialogue. Published by

** See addenda.

Other Publishing Co., New York, and can be found also in collection, Contemporary One-act plays.—Lewis. (Baker.) See One-act.

Also found in Treasury of Plays for Ladies—Little, Brown & Co.

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Comedy, 5 acts, 19 males, 5 females. Scenery, two interiors. Russian costumes. Plays a full evening. Version used by Yale University Dramatic Association. Baker. 60c.

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Tense play; full of drama.

Four males. Russian interior and costumes. Stage Guild, Chicago.

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An historical drama. Six males, 2 females and extras. Melodrama.

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Translated by William Archer. Play in four acts for 10 males, 9 females. Baker. 25c.

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Drama, five acts, 5 males, 3 females.

The Master Builder.—Translated by Edmund Goose and William Archer. Ibsen.

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A play of the Scottish Reportory Theatre for 2 males, 2 females. Interesting little play in one act, whose characters are the rugged types of men of the West Highlands. Fine contrast for the delicate, fragile woman character, Elspeth. Requires skilled actors.

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Also from Scottish Reportory Theatre and the sensation of the Scottish stage in the spring of 1914. A play that does for Scottish history what Lady Gregory has done. A well built little play full of unbounded possibilities for a well balanced company—the mother has the strong female part. Four males, 2 females. Interior of a lonely cottage in North Perthshire after the rising of '45.

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* See addenda.

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Four males, 2 females. Period of James II in Scotland. Swashbuckling play; many duels with swords; has been given in several Little Theatres; a play that is throughout, picturesque and melodramatic. Splendid chance for a girl with a good voice—she must play an old fashioned instrument—text calls for guitar—and must sing stirringly the ballad of Bonnie Dundee.

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Eight males, 5 females. Simple interior. Plays 1 hour. Humorous entertainment introducing characters from Burns. Denison. 25c.

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9. **What Every Woman Knows.**—Barrie.

French. See Drama.

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2. **The Laughing Cure.**—Edith Painton.

Comedy in two acts for 4 males, 5 females. One interior. Plays 1¼ hours. Splendid. Denison.

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An Americanized adaptation of Poudre aux yeux—comedy, 2 acts, 8 males, 6 females. Two interiors. Plays 1½ hours. Particularly suited to amateurs because it is short, bright, snappy and easily staged. Good characters—no long parts. French. 30c.

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Two scenes, 1 male, 2 females. Simple interior. Plays about ¾ hours. Clever satire, good comedy situations taken from Freud's theory that one's suppressed desires are expressed in dreams.

Stewart & Kidd.

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Founded upon Tarkington's story. Beautiful, romantic play and costumes of the period.

6. **Luck.**—Mary McMillan.

Comedy in 4 short acts for 6 males, 7 females. Interior scene. Time present. In Short Plays, Stewart and Kidd.

7. **The Old Peabody Pew.**—Kate Douglas Wiggin.

Two acts, 1 male, 8 females. Plays 1¼ hours. Scene, interior of a church. French. 25c.

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Comedy, two acts, 2 males, 2 females. Scene an exterior—same for both acts. Plays 1 hour. Baker. 25c.

9. **A Model Lover.**—E. B. Tiffany.
Comedy in 2 acts, 3 males, 3 females. Scene, an artist's studio. Plays 1¼ hours. Very easy. Baker. 25c.

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Comedy, two acts, 4 males, 4 females. Plays 1¾ hours. See Simple Dramas. Baker.

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Comedy in two acts. A simple interior. Plays 1 hour 20 minutes. Deals with the mishaps of an inexperienced housekeeper in a new house. Baker. 25c.

12. **When Greek Meets Greek.**—Jerome K. Jerome.

Comedy in two acts. Ordinary interior. Two males, 2 females. Plays 1 hour. Bright and sparkling play. A young man and a young lady, who before their meeting declared themselves impervious to the charms of the opposite sex are unusually bright and clever people and the ultimate outcome is revealed in the plot. Penn. 25c.

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15. **The Monkey's Paw.**—W. W. Jacobs.

A story in three scenes—an eerie play full of thrills. Great for effects but imbued with superstitious horror. Dramatization by Louis N. Parker. French. 30c.

16. **Raising the Wind.**—By James Kenney.
Famous old fashioned farce in two acts for 8 males, 2 females. Two interiors. Plays about 1 hour. The character of Jeremy Diddler, said to be the real founder of half the farce parts of modern times. French. 25c.

17. **Mrs. Mainwaring's Management.**—J. R. Froome, Jr.

Comedy in two acts, 3 males, 4 females. The same interior. Plays 1 hour. Very clever comedy. Mrs. Mainwaring, who has the reputation of managing things well, gets things badly mixed up for a perfectly planned dinner party.

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Comedy in three acts, 3 males, 6 females and ladies of the Ladies' Athletic club. Plays 1 hour 15 minutes. Penn. 25c.

19. **A Perplexing Situation.**—S. Jennie Smith.
Comedy in two acts, 6 males, 7 females. One interior. Plays 1 hour.

A husband declares that his wife and daughters cannot remain silent for a certain specified time. In their attempt to disprove his claim many situations arise that make this a very funny little play. Not difficult to produce. Penn. 25c.

20. **Parlor Matches.**—Walter Ben Hare.
An Engaging Play of Society.
Two acts. Time, 1½ hours. Four males, 5 females. Excellent little comedy. Not difficult. Denison. 25c.

21. **Short Plays.**—Mary McMillan.
Containing several plays mentioned elsewhere in this catalogue.

22. **More Short Plays.**
Also contains many plays already specified in catalogue under a particular caption. Stewart & Kidd.

24. **Ryland.**—See plays under Historical.

25. See Dickens' list.

26. **The Primrose Path.**—Mary Robinson.
Romantic English comedy. Two acts—time of Shakespeare. Twelve males, 5 females. (See under Historic. French. 30c.

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Arranged in an introduction and 3 acts. Fifteen males, 3 females. Scenery greatly simplified or may be omitted altogether, if desired, by the use of curtains only. Costumes of the period. Plays 2 hours. Baker. 25c.

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* Baker.

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Acting edition with producer's preface by Granville B. Barker, and with special costume designs—as produced at the Savoy Theatre, London.

Baker. 25c.

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Arranged in 2 acts by L. Warren. Eight males, 3 females. Scene, a single interior—the same for both acts. Plays 1 hour.

Baker. 25c.

Much Ado About Nothing.

In 5 acts—17 males, 4 females. Scenery, varied. Costumes of the period. Plays a full evening.

This version arranged by Mr. Winthrop Ames, of The Little Theatre, New York.

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Five acts. Plays a full evening. Scenery, varied. Based on the prompt-book of Miss Julia Marlowe.

Baker. 25c.

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Acting edition with a producer's preface by Granville Barker, and special illustrations and costume designs. As produced at the Savoy Theatre, London.

Baker. 25c.

The following Plays are edited and annotated by William Winter. The scenes and stage directions are as used by Booth:

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Five acts—14 males, 2 females. Some of the parts can be doubled.

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2. King Richard III.

Six acts—17 males, 4 females—if necessary 6 of the males can fill two parts.

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3. Katharine and Petruchio.

Two acts. Time 2½ hours.

Penn. 35c.

4. Othello.

Tragedy in 5 acts—11 males, 2 females.

Penn. 35c.

5. Macbeth.

Five acts—14 males, 5 females. Time, 2½ hours.

Penn. 35c.

Comedy of Errors.—See For Boy Characters Only.

The Plays of the following list are 25c each—French, publisher. Acting Edition:

Tempest, Two Gentlemen of Verona, Merry Wives of Windsor, Measure for Measure, Comedy of Errors, Much Ado About Nothing, Love's Labor Lost, Midsummer Night's Dream, Merchant of Venice, As You Like It, Taming of the Shrew, All's Well That Ends Well, Twelfth Night, Winter's Tale, King John, Richard II, Henry IV (1st part), Henry IV (2nd part), Henry V, Richard III, Henry VIII, Coriolanus, Romeo and Juliet, Timon of Athens, Julius Caesar, Macbeth, Hamlet, King Lear, Othello, Anthony and Cleopatra, Cymbeline, Troilus and Cressida.*

AMATEUR SHAKESPEARE—

Especially Arranged for Amateurs

Hamlet.

Three acts—10 males, 3 females. French.

Merchant of Venice.

Three acts—10 males, 3 females.

French. 25c each.

As You Like It.

Special Edition. Arranged especially for schools. Alfred Young, director of Shakespearean Dramatics, Smith College.

French. 30c.

Shakespeare for Community Players.—Roy Mitchell.

Very definite detailed suggestions for all types of production. Hints on stage setting, make-up, lighting, costuming, etc.

Dutton. \$3.00.

SOCIOLOGICAL

For the Sake of Peggy.—Ragna B. Eskill.

A Child Welfare Play in 1 act. Eleven females and 10 males, 20 or more boys and girls.

A simple, heart-touching little drama which well illustrates the aims and practical achievements of the work. Contains drills and a song and is so arranged that it can serve as a climax to Child Welfare Week, and utilize the children who win the highest health points.

The Eyes of Faith.—See Patriotic.

A play on Americanization, showing how a patriotic woman won the affection and loyalty of misguided foreign born girls who try to run the country in their own way.

French. 30c.

* See addenda.

America in the Making.

Another bit of Americanization—a little play showing the foreign born how he should be more appreciative of America and also showing the part the foreigner has played in the making of Our Country.

SOUTH AMERICA

Garcia Morena.—Father Bernard, O. M.

Tragic drama in 3 acts. The scene represents Quito, Ecuador, in 1875, and is a play of picturesque political intrigue and tragedy. Sixteen male characters and extras.

Herder.

The Dictator.—See.

SPANISH PLAYS

1. **A Bright Morning.**—By Serafin and Joaquin Quitero.

(Poet Lore, Boston, Vol. 27, 1916, or Spanish Authors' Society.)

Simple exterior. Two males, 2 females—the old man, old lady, the maid, and the valet.

The two old people meet casually on a park bench as the sweet old lady is feeding the birds. The irascible old gentleman, during the conversation, recognizes the beautiful girl he had loved years ago. She slyly tries to conceal her identity, when she, too, recognizes her old lover.

Dainty, refined comedy for two clever people.

2. **Castle in Spain.**

Two ladies.

A lesson with the fan which proves interesting.

French. 25c.

3. **Zaragueta.**—Translated from the Spanish by C. Stratton.

Farce comedy. Two acts, 7 males, 4 females.

Carlos, a college student, is in debt to old Zaragueta, the deaf money lender. Feigning illness, he journeys home to his uncle, Indalecio, hoping he may secure money on the plea that specialists have decreed that he must go to Paris for an operation. Zaragueta himself appears on the scene and gets the worst of it by having to take the cure intended for Carlos. He discharges his debt finally.

Many ugly lines should be struck out which will improve the possibilities of the play for Catholics.

Denison.

4. **The Americana.**

Mentioned in Plays for Girls.

Baker. 25c.

5. **Her Only Love.**—From Spanish of Calderos.

El magico prodigioso—a work having to do with the early persecutions of the Christians.

Eleven males, 4 females and extras.

Herder.

6. **No Smoking.**—Jacinto Benevente in Drama, Feb. 1917, or Four Plays—Benevente.

Scene, compartment in a train in Spain. Two males, 2 females.

Very funny and very characteristic.

(Protected by international copyright).

7. **The Birthday of the Infanta.**

In Stuart Walker's More Portmanteau adaptations. (See described here in One Act list—advanced.)

8. **The Barber of Seville.**—By Beaumarchais.

Comedy. Four acts, 8 males, 1 female. Two scenes. Costumes are old Spanish in style, and the action takes place in Seville. It has perfect clarity of plot, swiftness of exposition, ingenuity of intrigue, crispness of action and a consummate understanding of theatrical effect.

No royalty. Translated by W. R. Taylor.

Baker. 60c.

9. **The Maids of Honor.**—Thomas Walsh.

See Advanced One Act Plays.

SPANISH LANGUAGE PLAYS *

1. **Hablando se entiende la gente**—"By their words ye shall know them." Quitero.

English version of play also can be obtained from Spanish Authors' Society, etc.)

One act, 2 males, 1 female. A play of the genero chico, and a play making great demands upon the skill of the actor.

*See addenda.

2. **El si de las Ninas, El Moratin.**

Three act play—the author's best work. Moderately difficult for Spanish students. Very interesting and full of action.

Holt. 64c.

3. **La Muela del juicio.**—Carrion.

4. **Tres comedias modernas.**

5. **Las Solteronas.**—Cocat y Criado.

6. **Los Pantalones.**—Barranco.

7. **La Moza de Cántaro.**—Lope de Vega.
Holt.

8. **La Coja y el Encogido.**—Hartzenbusch.

For Spanish students of intermediate grade. Three act prose character comedy. Gives opportunity for the study of spoken idiom.

Holt. 90c.

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STAGECRAFT—Works on

Practical Stage Directing for Amateurs.—Emerson Taylor.

A complete compendium of stage requirements, including the technic of the voice, a glossary of stage terms, advice on rehearsing, make-up, scenery, lighting and other difficulties encountered by the amateur producer.

Its clear style and the somewhat humorous criticism used by the author make the book enjoyable and valuable.

Dutton. \$2.00.

Practical Hints on Training for the Stage.—Agnes Platt.

A stimulating and useful collection of intimate talks on the art of becoming an actor. Should be in the library of every Amateur theatre, club or group. Strongly recommended as practical and full of common sense.

Dutton. \$2.00.

How to Produce Amateur Plays.—Barret H. Clark.

Excellent hand book for an amateur director to possess. Good chapters on rehearsals, scenery, lighting effects, and costumes.

French. \$1.75.

Producing in Little Theatres.—Clarence Stratton.

This is the fullest, most up-to-date and helpful book on the subject. Mr. Stratton's knowledge of productions of notable plays in Little Theatres, and his wide study of the theatre in this country and abroad, make the work authoritative.

With 70 illustrations, of scenery, costumes and buildings. Comprehensive index—258 pages.
Holt, \$2.90.

How to Stage a Play.—Harry Osborne.

Stage lighting, scenery, screens, drapes and costumes, mechanical effects—all the fundamental principals and secrets of practicable stagecraft are fully explained, and the illustrations of various methods of stage settings are of particular value.

Denison. 25c.

Studies in Stagecraft.—Clayton Hamilton.

Holt. \$2.25.

Play Production in America.—Arthur Edwin Krows.

With numerous illustrations. By a recent member of the staff of Winthrop Ames.

The book tells of the acceptance of a play, its directing, preparing the stage, scenery, decorations, costumes, lighting effects, stage crew, managers, etc.

Holt. \$2.25.

Amateurs' Guide.

Advice on stage deportment, speaking, and effective acting, etc., etc.

French.

Art of Scene Painting.

French.

Secrets of Scene Painting and Stage Effects.

VanDyke-Brown.

How to Make Up.—Helmer.

The standard hand book and guide for the art of the make-up.

French.

Art of Theatrical Make-up.—Cavendish Morton.

Splendidly illustrated with portraits of the author in various stages of make-up and in some of his famous characterizations.

Black & Co., London.

How to Make Up.—S. J. Adair Fitzgerald.
French. 50c.

A valuable and very practical paper on Make Up is given in Practical Stage Directing for Amateurs by Emerson Taylor; (E. P. Dutton), and Mr. Stratton also has some good and very necessary hints on Make-up in his Producing in Little Theatres (Costumes and Make-up, ch. 8).

A Book of Stunts and Other Numbers.—By Helen Ferriss.

Producing amateur entertainments. Programs of the types described in this book may be definitely and constructively useful in training for other dramatic work. "Where light-hearted fun is the keynote of an evening's entertainment there almost inevitably, we find Stunts. They are, perhaps, typical of American humor, calling

** See addenda.

for our national qualities of ingenuity, high enthusiasm and love of fun."—Ferris in Producing Amateur Entertainments.

Scenery.—See (Constance D'Arey Mackay) Costume and Scenery for Amateurs under Costumes. Special working handbook describing scenes such as can readily be adapted to little theatre, college, high school, grade school and town hall stages, aiming to suggest what is practical, simple and artistic.

STAGE CRAFT

On Building a Theatre.—Irving Pichel.

Necessary handbook for all those interested in the new movement in theatrical art.—(Theatre Arts.)*

TABLEAUX

Signing the Declaration of Independence.—

Made up of the chief incidents which occurred in the debate and signing of the Declaration. The tableaux are inexpensive and easy, and any number of characters can be used.

French. 25c.

2. The Bachelor's Reverie.—G. B. Faxon.

One scene. One male, 9 females and a reader. Plays 20 minutes. Includes music, if desired. All the types of girlhood appear to the bachelor and from them he makes his choice.

Baker. 25c.

3. An Evening of Statuary and Tableaux.—G. B. Bartlett.

Twenty-three tableaux with instructions as to costumes, etc. Suited for entertainments where elaborate preparation is out of the question. Contains cuts and directions for arranging stage, frames, etc. Baker. 25c.

4. The Family Album.—K. F. Ellis.

"As exhibited by Mrs. Almira Pease of Hokanum." Humorous entertainment in one act, 1 reader and 16 people for tableaux. The pictures, 15 in number, are shown in a frame constructed like an album, and reproduce humorously the usual "family album." Plays 1 hour.

Baker. 25c.

6. Jerusha Dow's Family Album.—L. M. Parsons.

Humorous entertainment in one scene—52 "pictures" and reader. Baker. 50c.

7. The Magic Mirror.

Entertainment in two parts for 13 girls, 1 man and a reader. Plays 45 minutes; easily produced. Baker. 25c.

8. Maids of All Nations.—M. Burbank.

One scene, 1 male, 15 girls in costumes of the nations. Plays 30 minutes. Baker. 25c.

9. Patriotic Scenes Old and New.

Scenery unimportant—patriotic figures in a series of tableaux accompanied by reading in verse. Baker. 25c.

10. Tableau and Pantomime Entertainments.—C. E. Cooper, B. C. Porter, etc. Contains six moving tableaux. Baker. 35c.

11. A Vision of Fair Women.—E. L. Winn.

One scene; 45 minutes—no scenery; 40 females are called for, but a smaller number may be used. Baker. 25c.

12. Women in War.—E. Godshaw.

Patriotic; one act, 20 minutes; scenery simple; 11 females. Representing the women in history who have been prominent in the wars of the world, accompanied by a descriptive reading. Baker. 25c.

13. Tableaux and Scenic Readings.—Marie Irish.

Twenty-two Scenic Readings, 4 Illustrated Songs, 3 Pantomime Plays and 18 Tableaux. The scenic readings are acted in pantomime while read by another person at the side of the stage. Easy to produce. Denison. 35c.

14. Pictured Readings and Tableaux.—Ellen M. Willard.

Illustrated readings, tableaux, pantomimes, shadow pictures. Familiar poems and stories have been used in a number of these. Detailed instructions for producing, stage arrangements, costumes, etc., are given. Denison. 35c.

15. School and Parlor Tableaux.—Sarah L. Stocking.

These embrace a wide range of subjects—classic, historic, humorous, etc. Full instructions as to costumes. The tableaux are simple and easily prepared. The book contains 58 tableaux and 5 pantomime plays. Denison. 25c.

16. Riley Readings with Living Pictures.—Arranged by Laura C. Wegner.

Tableaux use 1 male, 7 females, 19 children, which may be reduced by doubling. Detailed and explicit instructions for conducting a Riley evening, constructing simple, effective lighting effects, costumes, poses, settings, arrangement of program. Can be produced on any platform.

Denison. 35c.

*See addenda.

17. Tableaux Charades and Pantomimes.

Easy tableaux, with readings from standard authors, form an attractive feature, as do also the statuary scenes. Paper binding, 40c. Penn. **

TECHNICAL AND THEORETICAL WORKS

1. **Theory of the Theatre.**—Clayton Hamilton. Henry Holt. \$2.25.

2. **Problems of the Playwright.**—Clayton Hamilton. Henry Holt. \$2.25.

3. **British and American Drama of Today.**
Outlines for study, with suggestions, biographies and bibliographies, together with historical sketches, for use in connection with the important plays of Pinero, Jones, Wilde, Shaw, Barker, Harkin, Chambers, Davies, Galsworthy, Masfield, Houghton, Phillips, Barrie, Baker, Lady Gregory, Yeats, Synge, Murray, Ervine, Howard, Herne, Thomas, Gillet, Fitch, Mackaye, etc., Stewart and Kidd.

4. **Producing in Little Theatres.**—See Stagecraft.

5. **The Art Theatre.**—See Sheldon Cheney.
A discussion of its ideals, its organization and its promise as a corrective for present evils in the commercial theatre.
Alfred Knopf, Chandler Bldg., N. Y. \$2.50.

6. **Writing and Selling a Play.**—Fanny Cannon. Henry Holt & Co. \$1.50.

7. **How to Write a Play.**—Frank Archer.
French & Co. \$1.75.
See list of Reference Books under caption Reference.

EUROPEAN THEORETICAL WORKS IN DRAMA

European Theories of the Drama.—Barrett H. Clark.

Anthology of Dramatic Theory and Criticism from Aristotle to the present day in a series of selected texts, with Commentaries, Biographies and Bibliographies. Stewart & Kidd. \$5.00.

Contemporary French Dramatists.—Barrett H. Clark. Stewart & Kidd. \$2.50.

European Dramatists.—Archibald Henderson. Stewart & Kidd. \$3.00.

Fifty Contemporary One-Act Plays.

A representative collection from all over the world, compiled by Frank Shay and Pierre Loving. Stewart & Kidd. \$5.00.

**See addenda.

VOICE

Voice Training—Voice Production

Practical Hints on Training for the Stage.—

(Agnes Platt, who has not only coached many who are now famous on the English stage, but has been dramatic advisor to practically every well known London producer.)

The chapters bearing particularly on the Voice are Chapters III—The Voice and its Potentialities; IV—The Music of the Voice: its notes, Power of Suggestion and Magnetism; VII—Words and Their Spoken Value.

A book that cannot be too highly recommended to either amateur, professional, to public reader, lecturer or preacher. E. P. Dutton.

Elocutionary Charts of Elocution.

Outline of elocution; large wall chart presenting clear and practical analysis of the whole subject. Penn. 50c.

Table of Vocal Exercises.

Small wall chart showing a systematic cultivation of the voice in order to secure purity, power, flexibility and character of tone.
Penn. \$2.00.

Practical Elocution.—J. W. Shoemaker, A. M. Penn. \$1.75.

Advanced Elocution.—Mrs. J. W. Shoemaker. Penn. \$1.75.

The Voice on the Stage.—See Practical Directing for Amateurs.—By Emerson Taylor.
Including the Technique of the Voice, Pause, Poise, etc. E. P. Dutton & Co., New York. \$2.00.

Play for Voices Only.—See Three Voices under One-Act and also under male characters list.

Better Speech Drama.—Prang Educational Co.

PLAYS OF WALES

Three Welsh Plays.—Jeanette Marks.

One of these was awarded first place for the best Welsh play in 1911 by the Welsh National Theatre. Little, Brown & Co.

Robina in Search of a Husband.—Jerome K. Jerome.—See Drama list.
This play transpires in a Welsh village.

Western Drama and Plays.—See under American list at beginning of catalog.

Woodland Plays and Plays which require Woodland Setting without Conventional Stage or Effect.

1. **Midsummer Night's Dream.**—Shakespeare.
2. **As You Like It.**—Shakespeare.
3. **Rainbow's End.**—Daniel A. Lord, S. J.
St. Louis University, St. Louis, Mo.
4. **Sanctuary.**—Percy Mackaye.
A bird masque. Henry Holt.
5. **St. Patrick.**—Charles Phillips.
6. **Pageants.**—See under separate list.
7. **The Spirit of the Woods.**—Mrs. Arthur T. Seymour.
Play in one act for 8 female characters.
French.
8. **The Fairy Woods.**—Irene Jean Crandall.
A play for young people—a prologue and two acts. A fairy play in which a little girl converts her matter-of-fact brother to a belief in fairies. Introduces a smaller play in which all the characters are flowers. Simple to stage.
French. 30c.
9. **Anita's Trial or Our Girls in Camp.**—E. B. Tiffany.
Eleven females; one scene only—a camp in the woods. Camping costumes. Plays 2 hours.
Baker. 35c.
10. **Pan Pipes.**—Constance Wilcox in Told in a Chinese Garden.
"Four of a Kind" in this volume not recommended. Henry Holt. \$1.50.
11. **The Foresters.**—Tennyson's Collected Works.
12. **The Forest Princess.**—The Forest Princess and Other Masques.—By Constance D'Arcy Mackay. Henry Holt. \$1.50.
13. **The Fairies' Child.**—Gertrude Knevels.
For 10 or more children. Time—50 minutes. Full description for making costumes. Dialogue simple and easily learned. Penn. 25c.
14. **The Wonder Gate.**—Jane Abbot.
Fairy play in two acts, one scene, 5 males, 2 females, with a number of children to act as fairies. Costumes partly modern, partly military and partly simple fairy dresses. Time—1 hour.
Penn. 25c.
15. **Sherwood.**—Alfred Noyes.
The story of Robin Hood and the three kings arranged in dramatic form. This edition is prepared for acting in schools and colleges and contains directions for production, including staging, lighting, costuming, casting, property lists, stage diagrams, directions for dances and music, and suggestions for interpretation and acting. Stokes. \$2.50.

16. **Wild Animal Play.**—Ernest Seton Thompson.
Sixteen parts for children impersonating animals. Doubleday, Page & Co. 50c.
17. **Bird Play.**—Nellie Spangler.
In which children represent birds. Penn. 25c.
18. **Pericles.**—Shakespeare.
Arranged by Elliott in Little Theatre Classics.
19. See "Tadpole School" in Outdoor list.

YOUNG PEOPLE'S PLAYS

The following are published by Samuel French & Co., New York.

1. **For Old Eli.**—By Lloyd Oscar Thompson.
A comedy of college life in 4 acts. Three interior and 1 exterior scenes. Plays 2½ hours. Fifteen males, 8 females.
This is a most successful college play that requires no elaborate scenery or costuming. It contains a little love interest, while the ever shifting college groups form the background.
2. **Our Career.**—By Edna Riese.
Farce comedy of college life in one act for 8 males, 8 females. One interior scene; 40 min.
Mrs. Dunn comes to Berkeley to live with her son and daughter for the college there and takes a boarder who falls in love with the daughter. How he builds up his career is the story.
3. **Dan Cupid, Head Coach.**
A comedy in 3 acts for 16 males, 7 females. One interior and 2 exteriors. Plays 2 hours.
4. **Slats.**—By Bessie W. Springer.
College comedy in two acts for 8 males, 3 females. One interior. Plays 1½ hours.
5. **The Man Without a Country.**—See plays in American list.
6. **Cupid in Khaki.**—By Hilliard Booth.
A play in two acts. One simple interior.
7. **Cupid at Vassar.**—Owen Davis.
Comedy in 4 acts. Two interior and 1 exterior. This comedy suited to girls' colleges, as can be played by all girls—4 male, 9 females—two of the male parts are eccentric parts. All college atmosphere. Last act contains the famous daisy chain.
8. **The Romance Hunters.**
Bubbles with fun and full of incident. In 3 acts for 6 males, 8 females. The last act represents a lawn party. Act one begins as a strawberry festival. As all three acts are exteriors, could be effectively given out of doors.

9. Home from College.—By Phelps Short.

Amusing sketch for 4 male characters. Time 15 minutes. See Boys' plays.

10. A College Cinderella.—By Edward B. Kidder and Augusta R. Kidder.

Three act play for 12 characters—4 male, 8 female. One interior. A play within a play. Easily played, full of action and interest. A faintly suggested love story, good comedy and a number of well known college characters.

11. Miss Somebody Else.

For 6 males and 1 female. Dialogue bright and play full of action.

12. The New Co-ed.—Marie Doran.

Comedy in 4 acts for 4 males, 7 females and any number of extras. One interior, one exterior—can be played in one interior. Plays 2 hours. The theme is the coming of a new student to the college, her reception by the students, her trials and her final triumph. Three good girls' parts and all the others have plenty to do. Punch Doolittle and a colored part are good comedy characters.

13. The Varsity Coach.

Three act play of college life—two scenes, typical college man room and campus. Plays 2 hours. Nice little play with opportunities for college songs and stunts.

14. Commencement Days.—Virginia Frame and Margaret Mayo.

Three act play of college life. (See Girls' plays.)

15. A School Boys' Dream.—A. E. Harris.

Play in two acts. Especially designed for schools. Any number of male and female characters can be used for Mother Goose characters, etc., people of various ages. One simple interior. Plays 1 hour. The story book friends of the boy come to him in a dream.

16. The Honor of the Stars and Stripes.—Marion Short.

Patriotic play in 4 acts. (See War plays.)

17. A Girl to Order.—By Bessie W. Springer.

A lively college sketch for 5 males, 1 female. College youth writes home giving excuse for his expenditures that he is engaged, his father comes to visit him and the girl happens in at the same time. He reforms, etc.

18. Music Hath Charms.—See Boys' plays.

One-act college skit, introducing quartettes, banjos, etc.

19. The Girl and the Pennant.—Rida Johnson Young and Christy Matthews.

Comedy in 4 acts for 16 males and 3 females. Splendid comedy—the best play ever written, with baseball as the background of the story. Three exteriors, two interiors. Plays 2½ hours. Fifty cents.

20. Alatoona.—See Civil War list.

21. At Yale.—Owen Davis.

Comedy drama of college life, 3 acts. Plays 2½ hours. A play with a distinct college setting for 16 males, 4 females. Athletics are a prominent feature. Pretty college girls, freshmen, telegraph, messenger boy, coaches, college boys, members of crew—any number of males and females can be used in the ensemble.

22. The Honor of the Class.—See Girls' list. For 9 girls.

23. The Trials of Mary.—By Marie Doran.

Comedy in 4 acts. The theme is written around the harm done by unfounded and spiteful gossip. It has humor and character studies and an opportunity to introduce music.

Publications of Baker & Co., Boston; 35c unless otherwise listed.

24. Hail the Conquering Hero.—A. C. Rowell.

Comedy in 3 acts for 8 males, 5 females. One exterior. Plays a full evening. 35 cents.

David, an artist, is believed by his relatives to have been a slacker, but when two foreigners visit his city he proves that he too can be a hero.

25. Enlisted for the War.—See War dramas.

26. The Time of His Life.—C. L. Dalrymple.

Comedy in 3 acts for 6 males, 3 females. Two interiors. Plays 2½ hours.

Mrs. Grey persuades Brother Tom to impersonate the absent colored butler. The butler returns in the midst of the dinner party and complications ensue. A hypochondriac is a good eccentric part. 35 cents.

27. The Hero of the Gridiron.

College comedy in 5 acts for 9 males, 4 females and extras. Easy interior and exteriors. Plays 2 hours. Easy and remarkably effective in performance. Royalty, \$5.00.

The Cribber.—W. P. McIntosh.

Comedy in 3 acts for 6 males, females. Three easy interiors. Plays 1½ hours.

Student finds examination paper a professor has mislaid and hides it in another student's desk, where it is found in a search for a lady's letter by a jealous rival. 25c.

28. The District Attorney.—E. Wilkins.

Comedy drama in 3 acts for 10 males, 6 females. Two easy interiors. Plays a full evening.

Bob Kendrick, college athlete, loves Dorothy, but she will not hear him until he has made a start in life. He gets elected district attorney and prosecutes Dorothy's father, but when she learns that in pursuit of duty he has not spared his own father's name she forgives him.

29. How Jim Made Good.—C. S. Bird.

Comedy-drama in 4 acts for 7 males, 3 females, two male parts can be doubled. Three interiors. Plays 2 hours. Easy to get up—all parts good. 25 cents.

French

30. The New Boy.—See Drama list under heading "Less Advanced."

31. My Friend from India.—See Drama list under heading "Less Advanced."

Baker

32. Everywoman.—W. Browne.

Modern morality play for 15 males, 20 females. Scenery elaborate. Costumes fanciful. Plays a full evening.

33. The Revenge of Shari-Hot-Su.—See list of Japanese plays in this catalog.

Mose.—C. W. Miles.

Comedy in 3 acts for 11 males and 10 females. Scenery, two interiors. Plays 1½ hours.

A farce, introducing singing. Mose, a football hero, endures the charge of robbing his fraternity in order to shield the brother of the girl he loves. 25c.

34. Aunt Abigail and the Boys.—L. F. Merriam.

Farce in 1 act for 9 males, 2 females. An interior scene. Plays 1 hour.

Aunt Abigail, who hates boys, visits Gerald in college and finding him dressed in female costume for theatricals takes him for his sister Geraldine. 25c.

35. A Class Day Conspiracy.—A Tassin.

Comedy in one act for 2 males, 3 females. Scene, a college room. Plays 40 minutes.

Tells a familiar incident of Harvard's "Class Day" in a new and original way.

36. Pa's New Housekeeper.—See Farces in this catalogue.

37. Per Telephone.—See Farces in this catalogue.

Denison

38. The Star Boarder.—See Farces in this catalogue.

39. Taking Father's Place.—See Farces in this catalogue.

40. The Gold Bug.—W. B. Hare.

Seven males, 7 females. Easily arranged interiors. Plays 2¼ hours. Written upon the basis of Poe's story for the plot. A modern comedy of youth, love, mystery and adventure. Four acts. Royalty, \$15.

41. *Chums.—F. A. Harris.

A farce in one act for 3 males, 2 females. One interior. A very funny piece, the principal situation anticipating Charley's Aunt. Plays 45 minutes. 25 cents.

42. *Professor Pepp.—W. B. Hare.

Farceical comedy of 3 acts for 8 males, 8 females. Scene, easy exterior for all acts. Plays 2 hours, 20 minutes.

Professor Pepp on a vacation trip to Russia gets mixed up with some Nihilists and draws the red ball which obliges him to murder a Russian princess. The Nihilists pursue wherever he goes and the terrified professor sees a Nihilist in every bush.

43. *Mr. Bob.—R. E. Baker.

Comedy in two acts for 3 males, 4 females. One interior. Plays 1½ hours. Price 25c.

Mr. Bob is a nickname for Marion, who visits her chum where the brother is expecting a friend, Brown. Marion supposes Brown to be her chum's brother and a general confusion of identities ensues. One of Baker's best sellers.

44. *The Cool Collegians.—M. Medic.

Comedy in two acts for 3 males, 4 females. Scenery easy. Plays 1½ hours. A college play, easy and popular. Written especially for a very strict church audience. Price 25c.

***A Telegram from Dad.**—J. M. Taylor.

Farce in one act for 6 males, 1 female. Scene, an interior. Plays 30 minutes. A college farce. Price, 25c.

***46. The Private Tutor.**—E. J. Whisler.

Farce in 3 acts for 5 males, 3 females. Two simple interiors. Plays 2 hours.

Two college boys try to disguise the fact from the family of one of them that they have been "rusticated." Leader of German band is engaged as private tutor.

***47. Engaged by Wednesday.**—G. A. Owen.

Faree in 3 acts for 5 males, 11 females. Scenery unimportant. Plays 1¼ hours.

Scheming parents plan that Arthur and Lucile must marry, and after a lapse of seven years they meet, but each has friends masquerading under their names for a day. Easy, funny and effective.

***48. Quits.**—A. E. Brown.

Comedy in one act for 2 males, 3 females. One interior. Plays 45 minutes. A college play full of movement. 25c.

49. The Air Spy.—See War plays.

***50. Class Day.**—F. A. Harris.

Faree in one act for 4 males, 3 females. Scene, an interior. Plays 40 minutes. 25c.

***51. Two Strikes.**—T. H. Guild.

Comedy in two acts for 6 males, 1 female. Scenery, two interiors. All the parts can be played by boys. Plays 1¼ hours. Deals with college baseball. 25c.

***52. A College Man.**—E. R. Silvers.

Comedy in 4 acts for 6 males, 4 females. Scene—an interior. Plays 1½ hours.

Budd Stone, going through college on money supplied at a great sacrifice by his father, has won the regard of Zelda Saunders. The father wants to get the money back to pay a mortgage and many complications follow. 25c.

***53. The College Ball.**—H. O. Osgood.

Comedy in four acts for 7 males, 5 females. Scenery—three interiors. Plays 2 hours.

Kitty, a professor's daughter, piqued by Tom's refusal to betray society secrets, lowers his marks to disqualify him from pitching for the college. 25c.

***54. The College Chap.**—H. L. Newton and J. P. Roche.

Comedy-drama in three acts for 11 males, 7 females. Scenery—two interiors. Plays 2½ hours.

Dave Crane fails at college, but nettled by the rebuke of Madge, whom he loves, he tries to reform. As an editor he exposes the rascality of Madge's father and incurs his hatred. He later becomes a successful hotel manager and wins Madge. 35c.

***55. College Days.**—G. M. Rosener.

Comedy in three acts for 10 males, 4 females. Scenery—two interiors and an exterior. Plays 2 hours.

Quiney Jordan makes good at Westover College with head and fists, and not only defeats

the plot for his downfall that his rivals lay for him, but comes out a victor in college and wins the girl he loves. 35c.

***56. The College Politician.**—W. H. Weis and D. T. Howard.

Faree comedy in three acts for 16 males, 5 females. Scenery, three interiors. Plays 2 hours.

Ted Kingsley applies political methods to the problem of winning the election for football manager in his college, and after an exciting campaign in which he shows great ability in this line, he wins the office and the sister of his rival at one blow. 25c.

***57. Constantine Pueblo Jones.**—E. D. Fowle.

Faree-comedy in three acts for 10 males, 4 females. Scenery—two interiors. Plays 2¼ hrs.

Mr. Jones advertises for a long-lost son and has a large number of varied applicants for the job. Characters include two detectives, a tramp and other straight and character parts. 35c.

***58. An Easy Mark.**—I. G. Osborn.

Faree in one act for 5 males, 2 females. Scene, an easy interior. Plays 35 minutes. A faree of college life. 25c.

College Plays Published by Denison, Chicago

59. Five Minutes from Yell College.—Harry L. Newton.

Dutch rapid fire talking act. Two males. Time—15 minutes. Jack Schmaltz, who got the learning, and his uncle who paid for it.

60. A Watch, A Wallet, and a Jack of Spades.—Lindsey Barbee.

Comedy for 3 males, 6 females. Scene, a living room. Time—40 minutes.

Three famous detectives are engaged to unravel the mystery of the disappearance of a roomer. At intervals a number of his personal belongings are returned by post. The wise sleuths discover bushels of clues that involve everybody and bring about a humorous climax. The case was the invention of an imaginative girl in an attempt to secure material for a mystery play. French, Irish and colored servant comedy parts. Will appeal to schools as there is no love theme. 25c.

61. After the Game.

College comedy in two acts for 1 male (can be played by girl) and 9 females. Plays 1½ hrs.

62. Every Youth.—Harry L. Newton.

Moral fantasy in three scenes for 7 males and 6 females. Scenery, one simple interior; 1½ hrs.

Patterned after the great success, "Everyman," but in a setting of today.

63. The Graduate's Choice.—See list of Girls' plays in this catalogue.

* Baker publications.

Plays published by Penn, Philadelphia

64. A Frat Initiation.—Louise Boyce Murphy.
Farce sketch in one act for 2 males and 1 female. Scene, a simple interior. Plays 30 min.

Jack Leslie, as a candidate for a fraternity, is placed as a butler in the home of Molly Stuart, whom Jack has admired from a distance. He has to suffer all sorts of indignities before five o'clock strikes and sets him free. Molly is delighted to find she has had a part in a real college initiation. 25c.

65. The Fortunes of War.—Louise Latham Wilson.

Farce in one act for 5 females and 1 male—can be played by a girl. Scene, plain interior. Plays 45 minutes. The sorority of the Tau Phi Gamma—the joke the boys played on them, and how they turned the joke on the boys. 25c.

66. The Senior.—Edwin Bateman Morris.

College comedy in three acts. Scenes, two interiors and one exterior. Nine males—2 parts may be doubled—6 females—2 parts may be doubled. Plays 2 hours.

Percy Spencer and other seniors look down on Gordon Wainwright, who though of an old Virginia family has worked his way through college by keeping a lunch room. A thunder-shower compels Eleanor Forbes to take refuge in the lunch room and she meets Wainwright. Mrs. Lee, Eleanor's aunt, forbids her to see Wainwright again. But when Mrs. Lee meets Wainwright she finds he is the son of Letty Page, an old friend. The curtain falls on a pretty love scene. 35c.

67. Returning the Calculus.—Louise Latham Wilson.

College comedy in one act for 4 males, 5 females. Scene, a college girl's room—45 minutes.

A series of complications ending in a love story. 25c.

68. Prexy's Proxy.—Hilliard Booth.

Farce comedy in two acts for 4 males, and 3 females. Scene, a simple interior. One hour.

A college play full of humorous misunderstandings and a pretty love interest. 25c.

69. The Freshman.—Edwin Bateman Morris.

College comedy in three acts for 7 males, 4 females. Scenes, two easy exteriors, one simple interior. Two hours.

John Worden's father, a millionaire, is determined his son shall go through college like a poor man's son. Some hazing sophomores make John mend a pavement, when Mary, a professor's daughter sees him, guesses him to be a student, and hires him to repair a wall in her father's house. When she finds out that he is a freshman she takes an interest in his advancement and assists him to escape when the sophomores lock him up. It is only after they are engaged that she discovers that he is the millionaire's son. 35c.

70. June.—See Easy Dramas.

71. Seventeen.—Booth Tarkington.—See Dramas—Medium difficulty.

72. Then Greek Meets Greek.—L. Barbee.

Comedy in one act for 12 females—three may be played by men, two by children. Plays 1 hour. Embodies the idea of Greek mythology in modern attire and surroundings; the scene is Hera's living room in the Olympus apartment house during the "rushing season." Denison. 25c.

73. The Trials of Mary.—Marie Doran.

Comedy in four acts. One interior. A play developing the harm that may result from unfounded and spiteful gossip. Good humor and character studies and an opportunity to introduce music. French. 30c.

See Plays for Girls.

See Plays for Boys.

See Farces.

See Educational Plays.

See Plays of France and of other countries.

See Outdoor Plays.

See Days We Celebrate list.

See American list.

See Patriotic list.

The Ghost Story.—Tarkington.

Baker and Stewart & Kidd. 50c.

ADDENDA

ALABAMA

Augustus Thomas. Drama 4 acts; 8 males, 4 females; 2½ hours. Exteriors. Strong characters—the part of Colonel Moberly was a famous characterization for years.

Dramatic Publishing Company.

MASSACHUSETTS

Rose o' Plymouth Town.—By Beulah Marie Dix and Evelyn Greenleaf Southerland. Romantic comedy. Four acts. One interior, one exterior.

Costumes, period, 1622 in New England. Plays entire evening.

Delightful and charming play. All characters good, very evenly balanced for amateur production. 60 cents. Royalty.

Dramatic Publishing Co.

NEW YORK

Rip Van Winkle.—By Chas. Burke. Two acts. Eleven males, 3 females, and one child. Plays two hours. 25c.

Dramatic Publishing Co.

CIVIL WAR

The Veterans of 1812.—Romantic military drama by T. Trask Woodward, in 5 acts, for 12 males, 2 females. The play has been arranged with a view to its performance by military organizations.

Dramatic Publishing Co. 25c.

ALLEGORIES

Lady Poverty.—Father Cuthbert.

A thirteenth century Allegory.

Burns, Oates, London.

BOYS' PLAYS

The Filming of Uncle Tom's Cabin.—By Arthur Le Roy Kaser.

One act: a burlesque entertainment for 4 males, 4 females which can be played by boys. Denison, publishers. 25c.

The Lamentable Tragedy of Julius Caesar.—Burlesque in song and verse by O. W. Borland. Twelve singing parts.

Dramatic Publishing Co. 25c.

Francesco Carrara, Drama.—Three acts, for 8 males. Powerful drama of Middle Ages in Italy.

Dramatic Publishing Co. 25c.

CHILDREN'S PLAYS

The Fairy Ring.—Marjorie Benton Cooke.

Three boys, and 3 girls and extras. Can be played out-doors.

Alice in Wonderland.—Dramatized by Mrs. Burton Harrison.

Sixteen males, 14 females. An incomparable little play for children which interests grown-ups as well.

King in Disguise.—One act. Five males, 8 females. Story of King Alfred and the cakes and his sojourn at neatherd's cottage.

Mother Goose comedy, play, one act, E. Merri-man—two boys, and two girls—20 minutes.

Nightingale and Lark.—Play for children by Ella Keating, two boys and extras.

The Sick Doll.—Play, one act, by Effie Merri-man; three little girls. Plays ten minutes, and very quickly learned.

Three Fairy Gifts.—Two males, 6 females; scene, a wood, pretty little play.

Three Newsboys.—By E. Merriman, for 3 boys. Plays ten minutes.

The above plays, 25c each. Dramatic Publishing Co.

CHRISTMAS PLAYS

Christmas Carol.—In seven staves. New dramatization of Charles Dickens' charming story by Clarence Satterlee. Fifteen males, 7 females, and extras. Plays one hour, three interiors. Dramatic Publishing Co. 25c.

Mother Goose Christmas Visit.—An original entertainment for children. Edith Thompson Langley. Complete, with music. 30c.

French & Co., publishers.

The Christmas Story.—A play in four scenes; Virginia A. Griswold. Large cast required; at least ten principal characters. The scene where Anna and Simeon come to the crib, not being according to Scripture, should be omitted.

Fiat Lux.—A modern mystery play in one act by Faith Van Valkenburgh Vilas.

Very fine Christmas play which teaches a splendid lesson; for three male characters, one girl and "waits." One interior.

French. 35c.

The Night Before Christmas.—Wm. Patterson Taylor, three short acts. A dramatization of the well known poem. French. 30c.

A Dream on Christmas Eve.—Ina Home—easy to produce. French & Co. 30c.

CHINESE PLAYS

Chinese Love.—By Hubert Ropp and McKinley Dirksen.

In two acts. Six males, 6 females. Time 2½ hours. One interior; a novel idea in stage settings, which is fully described in the book. Very good little play; showing conflict between old and new world customs in a Chinese community in America. Ten dollars fee for performance and 50c per copy. Denison.

CLASSICAL PLAYS

The Fatal Dowry.—By Philip Massinger. A tragedy in five acts. T. Dolby, London.

John Dryden's Dramatic Works in six volumes, including *The Conquest of Granada*, published by J. Tonson, London and Scott, Foreman & Co., New York and Chicago.

DAYS WE CELEBRATE

October 4—The Twilight Saint.—By Stark Young in *Addio and Other Plays*, published by Charles H. Sergel. Dramatic Publishing Co.

The characters in this poetic, and beautiful play are: St. Francis of Assisi, Guido, a young poet, Lisetta, his invalid wife, Pia, a neighbor woman. Time, 1215. (\$1.25.)

Entertainments for every month.

Dramatic Publishing Co. 35c.

DRAMA

Thy Will Be Done.—By Walter E. Keally, A.M.S.T.B. A religious drama in four acts, which is a plea to Catholic parents not to interfere with their children's call to the higher life.

Twelve male speaking parts, 4 female and extras for prison guards, etc. A vivid, stirring play especially appropriate for a parish Christmas play, with a beautiful tableaux of the Stable at Bethlehem. Application for acting rights are to be made to Miss Ella J. Letzkus, at the Letzkus Press, 2008 Jenkins Arcade, Pittsburgh, Pa.

The book contains full explanations of the characters and several fine illustrations of the sets.

The Ladies' Battle, comedy, three acts, by Scribe and Legouve for 7 male, two female parts. Two hours. One scene throughout. Very interesting play; concerns the story of a niece and her aunt who both fall in love with the same man.

Dramatic Publishing Co. 25c.

Penmark Abbey, by William M. Thackeray, a nautical melodrama in five acts for 1 male, 1 female. Two hours. Costumes. French peasant and sailor-dress. Two exteriors, one interior.

Dramatic Publishing Co. 25c.

Rose O'Plymouth Town.—Good, romantic comedy.

See under Massachusetts in addenda list.

The Heart of a Shamrock, by George M. Rosener, for 4 males, 4 females. Three acts, one interior, a sitting room. Father O'Neill, fine sympathetic part. The scene of the play transpires in a small town in Colorado.

Dramatic Publishing Co. 50c.

Chinese Love.—See under Chinese plays, addenda list.

The Green Elephant.—Maurice Baring in *The Grey Stocking and other plays*, Houghton, Mifflin, Boston and New York. Play in four acts. Six males, 4 females. Interiors. Clever play of intrigue and mystery in a fashionable home in England.

A play requiring skilled acting, especially for the part of Lady Warburton, good character lead.

The House of Sand.—Ignatius Walsh, Loyola University Press. A mediated tragedy in four acts with a cast of some 30 parts for men—four female parts.

ENTERTAINMENTS

The First Day of School.—Mayme Riddle Bitney. All the characters are to be played by "grown-ups" in old-fashioned country clothes. Thirty minutes. Eight males, 12 female parts. Very funny. Denison. 30c.

Huldah's Parin' Bee, an entertainment representing the old-time customs of New England, by Adelaide H. Wyeth.

Nine males, 11 females. Scene, New England living room. There are three 'old' characters, the remainder are juvenile.

Dramatic Publishing Co. 35c.

FOLK PLAYS

Carolina Folk Plays.—Five one-act plays edited with an introduction on Folk-playing, by Frederick H. Koch, Professor of Dramatic Literature, University of North Carolina. Illustrations from actual performances of the plays. Henry Holt. \$1.25.

FRENCH PLAYS

Suzanne, comedie en un acte (5 characters), 25c, and **La demoiselle de compagnie**, comedie en un acte (6 characters), 25c.

The above call for ladies in the roles.

Dramatic Publishing Co.

Two Strings to Her Bow.—Mrs. B. Harrison. One act. Early nineteenth century. French costumes. One hour, 20 minutes.

Dramatic Publishing Co. 25c.

A Game of Cards, (from the French) comedietta, one act. Three males, 1 female. "The story is French, thoroughly French. Nowhere else but in France do the parents nowadays propose for their children and nowhere perhaps do the children when grown-up, show such beautiful devotion to their parents."—L. J. Holtenius.. Dramatic Publishing Co. 25c.

Gringoire.—Translated by Arthur Shirley.

Four males, 2 females. Louis XI costumes. Dramatic Publishing Co. 25c.

Violin Maker of Cremona—from the French by Coppee.

Three males, 1 female.

Dramatic Publishing Co. 25c.

GIRLS' PLAYS

87. **Miss Deborah's Pocketbook**.—A. C. Thompson.

One act, interior, 45 minutes. Six females. Thirty minutes. How a dimity gown and destiny changed the views of a wealthy woman in a small town is set forth in this play.

88. **Miss Susan's Fortune**.—A. C. Thompson. Comedy, one act. Interior. Six females.

89. **The Golden Hope**.—G. R. Bridgham. Play, two acts, two hours. Simple setting. Nine females. The best acting must be done by girl taking part of a blind girl.

90. **Surprised**.—C. J. Denton. Comedy, one act. Easy stage setting. Thirty minutes. Eight girls. Young school teacher takes the place of a servant for a few days and gossips try to make trouble, but the teacher turns the tables.

91. **The Return of Letty**.—A. C. Thompson. Comedy, one act; 45 minutes. Interior. Six females.

92. **Reflected Glory**.—H. S. Griffith. Comedy, one act. Interior; 45 minutes. Six females.

93. **The Betty Wales Girls and Mr. Kidd**.—College comedy; 3 acts. Two interiors; two hours, 11 girls. Betty and her friends invent a freshman named Georgia Ames and play a hoax on a sophomore.

The above published by Penn & Co.

94. **After the Game**.—Lindsey Barbee. . . . College comedy, two acts; 1¼ hours. Nine females, 1 male, which is not a prominent part and can be played by girl. Two interiors. Bright comedy, but with a love interest.

95. **Aunt Matilda's Birthday Party**.—A. C. Thompson.

Comedietta; 11 girls; 35 minutes. Easy setting. Nice little play.

96. **Two Aunts and a Photo**.—M. B. Whiting, comic sketch for 4 females; 20 minutes. 15c.

97. **Fudge and a Burglar**.—A. C. Thompson, Farce; 15 minutes. Easy scene. Five Girls. 15c.

98. **The Graduate's Choice**.—Edith Painton. Commencement playlet for 12 girls; 35 minutes. Youth meets the virtues and also the vices and wisely selects her future companions.

99. **Honest Peggy**.—A. C. Thompson. Comedietta; 25 minutes. Interior. Eight girls; 25 minutes. Two rich aunts select Peggy, who attends to household duties to accompany them to Europe instead of their other prettier but selfish niece. 25c.

100. **The Luckiest Girl**.—A. C. Thompson. Comedietta; 15 minutes, for 4 girls. 15c.

101. **The Red Parasol**.—A. C. Thompson. A clever little comedy for 8 girls. One girl advertises for a lost parasol, offering reward. The "ad" results in a deluge of parasols of all sizes and colors; 25 minutes.

102. Sing a Song of Seniors.—Lindsey Barbee.

Comedietta. Seven females; 30 minutes. Interior. A girlish looking stranger, presumably a freshman, in reality a new member of faculty, is hazed by a bevy of seniors.

103. The White Caps.—Nettie Pehlman.

For 9 little girls; 30 minutes. Admits a variety of songs and recitations or other specialties.

104. Abbu San of Old Japan.—W. B. Hare.

Comedy, drama; two acts; 15 girls. All characters Japanese, except American newspaper woman and colored Mammy.

The above published by Denison at 25c, unless otherwise stated.

The following published by Dramatic Publishing Co.

Lamentable Tragedy of Julius Caesar—Ona W. Borland.

Burlesque in song and verse; 12 singing parts; 45 minutes. 25c.

The Lamentable Tragedy of Omelet and Oatmeal, burlesque of Hamlet, in song and verse, by author of above; 12 parts; 50 minutes. 25c.

Temple of Fame.—Plays a full evening, one set. Concerns the contest for a laurel wreath by well known feminine characters of history. Full description of play, complete with music. \$1.00.

Plays for older girls (University or College), in Alice Gerstenberg's "A Little World" which contains four plays of college life. The Class President, The Class Play, etc. \$1.25.

Dramatic Publishing Co.

IRISH PLAYS

***Kerry or Night and Morning.**—Dion Boucicault.

Comedy, one act; 4 males, 2 females; 40 minutes. Costumes modern. Interior scene. Kerry is fine character part.

***Eileen Oge.**—Edmund Falconer.

Drama, 4 acts; 11 males, 3 females, and extras. Plays 3 hours. A play suitable for Irish societies and clubs. 50c.

***Coom-na-Goppel, or Glen of the Horse.**—John L. Carleton.

Drama, five acts; 14 males, 4 interiors and one exterior scene; 2½ hours.

* Dramatic Publishing Co.

***Arrah-na-Pogue.**—Dion Boucicault.

Drama, 3 acts; 14 males, 2 females; 3 hours. Landscapes and interior settings. Romantic Irish play, patriotic and emotional.

***The Rapparee.**—D. Boucicault.

Romantic, old fashioned Irish play, in 3 acts; 9 males, 2 females; 1½ hours. Scenery, landscapes, interior of castle, dungeon, etc. Period, James II.

***The Four-leaved Shamrock.**—C. J. Hamilton.

Three males, 4 females; 1¼ hours. Entertaining and successful. 25c.

Silken Thomas.—By Samuel Byrne, Pittsburgh, Pa.

ITALIAN

Guisseppina.—Thomas Littlefield Marble.

Italian restaurant scene. Italian dialect part for lover of Guisseppina; G. speaks a few Italian words, and has small part; 3 males, 2 females. One act.

Francesco Carrara.—K. Manning.

Drama; three acts for 8 males; 1¼ hours. Story of bitter, unrelenting quarrel and how peace came about between two Italian noblemen of the Middle Ages. Thrilling situations.

Above Dramatic Publishing Co. 25c each.

JAPANESE

The Winning of Fuji.—Japanese play by Eunice T. Gray, in one act. Three males, 3 females; 40 minutes; Japanese costumes. Scenery, one interior and one exterior of Japanese house easily arranged in one set.

Dramatic Publishing Co. 25c.

LADIES' PLAYS

A Cup of Coffee.—One act; 8 females; 40 minutes; modern costumes. Sitting room, interior. Maltilda is prevented from enjoying a cup of coffee by a series of annoying callers.

Dramatic Publishing Co. 25c.

MALE CHARACTERS

Laughter in Court.—Comedy in one act by John Kendall, for 4 gentlemen. His Worship was played by Cyril Maude in original production. Scene, the "den," in His Worship's residence; 20 minute play.

Samuel French & Co. 25c.

Cool-na-Goppel. See Irish list in addenda. 14 males.

Francisco di Carrara.—See Italian list in addenda.

MORALITY PLAYS

Fiat Lux.—A modern morality for Christmas. Three males, 1 female.
French & Co., publishers.

ONE ACT PLAYS

The Great Look.—Nita Faydon.
Two males, 1 female. Very unusual little play; comedy. Requires exceedingly clever actress.
Samuel French & Co. 35c.
Dramatic Publishing Co. publishes the following one-act plays mentioned elsewhere, under other publishers' lists:

My Lord in Livery. 25c.

A Fair Encounter. 25c.

Box and Cox. 25c.

Twenty Minutes Under An Umbrella. 25c.

By Telephone.—Maurice Hageman. Easy.
One male, 1 female; 20 minutes. 25c.

A Cup of Tea.—Comedietta. Three males, 1 female; 30 minutes. A parlor scene. A spirited trifle which acts well. 25c.

Gringoire.—Beautiful, pathetic little play; 4 males, 2 females; 40 minutes. 25c.

A Silent Woman, Farce.—By T. Lacy. Two males, 1 female; 20 minutes. Easy. A few distasteful lines should be omitted. One interior. 15c.

Tea at Four O'clock.—Drawing room comedy, by Mrs. Burton Harrison, for 7 males, 4 females. One hour. 25c.

Violin Maker of Cremona.—Mentioned under French addenda list. 25c.

A Game of Cards.—Mentioned under French addenda list. 25c.

The following are Denison publications:

Breakfast Food for Two.—Harry Newton.
One male, 1 female; 20 minutes. A drummer and a breakfast food demonstrator meet in a small freight office after a quarrel and while a storm rages outside, a funny scene ensues in the office. A decided novelty. 25c.

Bread, Butter and Romance.—Comedy in one act by Mary Monenre Parker. Irishwoman, gypsies and flapper. One male, 3 females. Can be played in any parlor. Easy. 25c.

Easy Terms.—K. Kavanaugh. Domestic comedy. Two males, 1 female. A couple resolve to live within their means but the death of a wealthy relative shows that human nature prevails. 25 minutes. 25c.

In Diminutive Dramas.—By Maurice Baring. The following plays are recommended.

Catherine Parr.—A burlesque scene between Catherine Parr, the Queen, Henry VIII and a page.

The Drawback, a brilliant dialogue. One male, 1 female.

The Greek Vase.—Two males. Excellent little one-act play.

The Rehearsal, in which Shakespeare figures as one of the characters.

Rosamund and Eleanor, for 3 females; a dainty sketch for ladies giving opportunity for beautiful historical costuming.
Constable & Co., London.

A Crumpled Rose-leaf.—T. C. Broughton.
Three males, 3 females; 30 minutes. All about a lover's quarrel.
Dramatic Publishing Co. 25c.

Eight Comedies for Little theatres.—Percival Wilde.
Baker & Co. \$1.50.

PAGEANTS

The Discovery of America.—Thomas Francis Coakley, D. D.

PANTOMIMES

The Mistletoe Bough.—Five scenes, arranged from the old ballad for fifty characters in all; two leading female roles and four males. Two hours required for presentation.
Dramatic Publishing Co. 25c.

PARISH PLAYS

Snapshots.—Two-act drama representing incidents and humorous scenes in a photographer's studio. Fifty people in cast. Royalty \$5.00; 35c a copy. Play by Helen Gaylord, Suzanne Sanders and Cora Sanders.

Pokeyville Rally by the authors of above. Scene, laid in office of country hotel. Fifty people. Royalty \$5.00; 35c per copy.

Union Depot for a Day.—Entertainment in one act employing fifty people (authors of above.) Very successful. 35c.

The Newrich Reception.—Drama, two acts, with the same scene, representing the reception given by the Newrich family at Rocky Gulch, Montana. Thirty-five characters. 35c. Royalty.

Exerbection of the Deestrick Skule.—Mrs. M. H. Jaquith, divided into forenoon session, noon hour, and afternoon "speaking." Any number of characters may take part. Plays full evening. 50c.

The above are published by Dramatic Publishing Co.

The Parish Theatre.—John Talbot Smith (Longmans, Green & Co.)

* Addenda to Reference list:

Dramatic Publishing Co., 542 S. Dearborn Ave., Chicago, carry a full line of other publishers' plays, as well as their own publications.

RELIGIOUS PLAYS

Dream of Gerontius.—Cardinal Newman (Oxford edition. H. Milford, London.)

The Church Triumphant and The Angel's Visit in Alma Mater.—A play by M. S. Pine, Georgetown Visitation Convent, Washington, D. C.

Thy Will Be Done.—See under heading Drama in addenda.

RUSSIA

A Russian Honeymoon.—Comedy, in 3 acts, by Scribe; adapted by Mrs. Burton Harrison. Four males, 3 females; 2¼ hours. Two interiors. Excellent character drawing; very good play, distinctly Russian in type. A Russian version of Katherine and Petruchio.

SHORT PLAYS

Two Strings to Her Bow.—See under addenda, French list. Sweethearts, is also published by Dramatic Publishing Co.

SHAKESPEARE

Henry V edited and arranged by Chas. E. Newton. Plays 3 hours. Historical reference, costumes described, etc.

Dramatic Publishing Co. 25c.

SPANISH

Comedias y Entremeses, Cervantes.—de B. Rodriguez, Madrid, Spain.

STAGECRAFT

Hageman's Make-Up Book.—Price 25c. Dramatic Publishing Co.

Practical Instructions for Private Theatricals.—W. D. Emerson. Dramatic Publishing Co. 25c.

On the Art of the Theatre.—Edward Gordon Craig. Dramatic Publishing Co. \$2.00.

TABLEAUX

Tableaux for Home and School, suitable for Community and Social gatherings. Frances Fairfield Denison. 25c.

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